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AMIENS
ITS CATHEDRAL & CHURCHES
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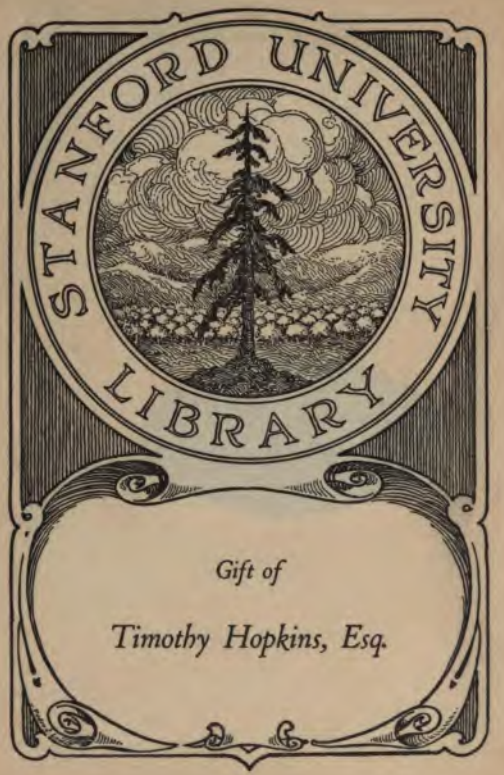
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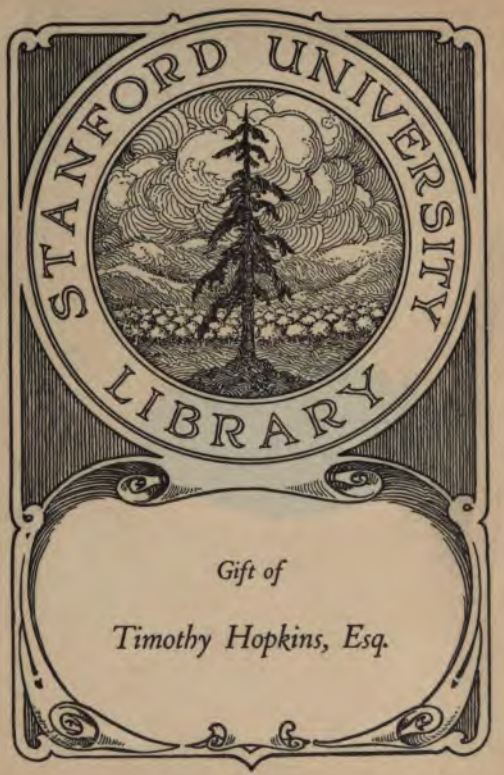
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BELL'S HANDBOOK TO
CONTINENTAL CHURCHES

AMIENS

AMIENS FROM THE SOMME.

THE CATHEDRAL CHURCH OF

AMIENS

A SHORT HISTORY AND DESCRIPTION OF ITS FABRIC

BY

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WITH LVII ILLUSTRATIONS

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PREFACE

MUCH has been written about the Cathedral of Amiens. There is first and foremost Mr. Ruskin's "Bible of Amiens," which, however, deals fully with the three western porches only; next an excellent French guide-book entitled "Visite à la Cathédral d'Amiens," by the Abbé Roze, as well as several others that may be bought for a few centimes in the city, each containing much information. Among larger works there are Messrs. Jourdain and Duval's description of the choir stalls, and Mons. Edmond Soyez's work on the sanctuary. This same author has written a valuable book, "Notices sur les Evêques d'Amiens," published in 1878, and carrying down their history till the appointment of Bishop Bataille in 1873. From this work the dates of the appointment and death of the bishops up to that year, given in Chapter V. of this book, have been taken; the names and dates of the succeeding bishops up to the date of publication were kindly supplied to the author by Mons. Ed. Soyez, for which help he acknowledges his gratitude. There is an interesting book by Charles Salmon, "L'Histoire du Chef de St. Jean Baptiste," from which the account of this relic given in Chapter IV. has been abridged. Sundry treatises on general architecture which contain notices more or less full of various features in this cathedral have been consulted, and careful personal examination of the church made. The photographs

were all taken by the writer in June 1901 for the express purpose of illustrating this book, permission to photograph having been kindly granted by the Ministre des Cultes at Paris.

The sketch of the "Chef de St. Jean Baptiste" (p. 79) is reduced from the frontispiece of M. Salmon's book.

It may save some disappointment to photographers who wish, during their stay in Amiens, to take negatives, if the writer warns them that all interior photography is absolutely forbidden to any one not furnished with the permit from the Ministre des Cultes. No one in Amiens has power to grant permission, and as some short delay is likely to attend the issue of this permit from the Government office, application should be made by letter a few weeks beforehand.

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AMIENS CATHEDRAL, THE WESTERN FAÇADE.

MEDALLIONS ON THE PORCH OF THE VIRGIN.

AMIENS CATHEDRAL.

CHAPTER I.

INTRODUCTION.

DURING a period of a little more than a hundred years from the date of the laying of the foundation stone of the Church of Notre Dame at Paris (1163), some of the finest and largest ecclesiastical buildings of which the north central district of France can boast rose from their foundations, and may be said, with the exception of some added features, to have been finished. This district was more immediately under the government of the French kings, and included the Ile de France, where Gothic architecture was more rapidly developed than elsewhere. To this age are due many of the smaller cathedral churches, and also the six "grandes cathédrales," Paris, Chartres, Rheims, Amiens, Laon, Bourges. Omitting Bourges as showing considerable trace of southern influence, and Laon as in many respects unique, we have in the four other churches fine examples of French Gothic in its most characteristic phase.

Notre Dame at Paris was the earliest of the four, and according to Fergusson "was designed at a time when the architects had not obtained that confidence in their own skill which made them afterwards complete masters of the constructive difficulties of the design." Many of the defects from

which this church suffers were, he goes on to say, avoided at Chartres; the cathedral at Rheims, which was not begun till 1211, about the time when the west front of the church at Paris was nearing completion, showed still further improvement. The cathedral at Amiens was begun a little later still (1220), and it is by many regarded as the culminating effort of French Gothic. In it the soaring ambition of the builders reached the limit beyond which it could not pass with safety, as witness the disaster that overtook the church at Beauvais, whose builders sought to outdo those of Amiens in audacity of design.

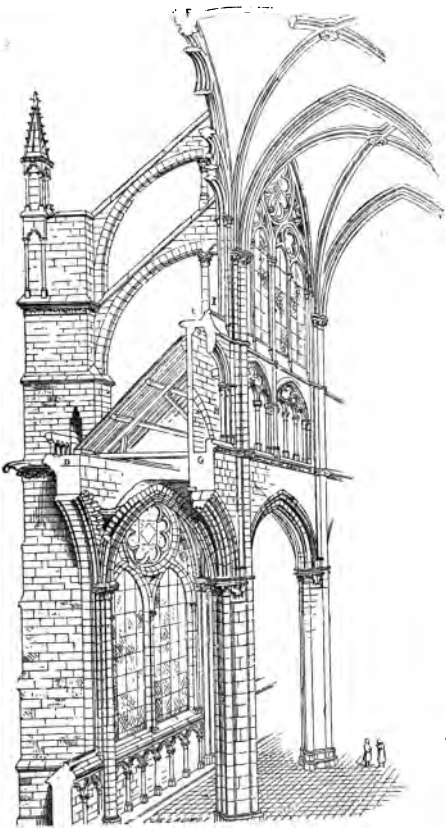
If the student wishes to see the differences that marked the development of Gothic on the two sides of the Channel, he should compare the two almost contemporary churches, each dedicated alike to St. Mary, that he will find at Salisbury and Amiens. These may be taken as typical of thirteenth-century architecture in England and France respectively. In area the French church exceeds its English contemporary by more than 25 per cent. In length they are about equal, but the combined width of nave, aisles and chapels at Amiens is about twice as great as that at Salisbury, and in height of roof-ridge the French altogether outdid the English builder, so that when in subsequent times a central spire was added to each church, that at Salisbury, though some 20 feet lower, arrests the eye as the most important feature of the building, while the loftier flèche of Amiens seems quite insignificant. Salisbury, perhaps, charms us more on the outside, as being in most perfect harmony and ideally beautiful in its proportions, Amiens strikes us with its immensity and sublimity when we pass through its portals.

Mr. Ruskin, at the beginning of the fourth chapter of "Our Fathers Have Told Us," says he must confess "that the cathedral of Amiens has nothing to boast of in the way of towers—that its central flèche is merely the pretty caprice of a village carpenter—that the total structure is in dignity inferior to Chartres, in sublimity to Beauvais, in decorative splendour to Rheims, and in loveliness of figure sculpture to Bourges. It has nothing like the artful pointing and moulding of the arcades of Salisbury—nothing of the might of Durham;—no Daedalian inlaying like Florence, no glow of mythic fantasy like Verona. And yet, in all, and more than these, ways outshone or

overpowered, the Cathedral of Amiens deserves the name given it by M. Viollet-le-Duc, 'the Parthenon of Gothic architecture,'—of Gothic, . . . clear of Roman tradition and of Arabian taint: Gothic pure, authoritative, unsurpassable, and unaccusable; its proper principles of structure being once understood and admitted."

Mr. Ruskin goes on to tell us what, in his opinion, were the principles which actuated the Gothic architect. "The purpose of a good Gothic builder was to raise, with the native stone of the place he had to build in, an edifice as high and as spacious as he could, with calculable and visible security, in no protracted time, and with no monstrous or oppressive compulsion of human labour." And if this was his object, the builder of St. Mary's Cathedral Church at Amiens succeeded. He built the noble pile with stone from the banks of the Somme, one bishop laid the foundation stone of the church and the next gave thanks for the completion thereof, the cost of building was borne locally, and the church was so well built that its lofty vault has stood unmoved from the thirteenth century to the twentieth. Time has weathered its carved stonework, repairs have been necessary from time to time, restoration, unnecessary in some cases, has been carried out; but the various supports were so skilfully adjusted, the conditions of equilibrium so accurately calculated, that no rebuilding has had to be resorted to, to make good actual, or to avert impending ruin. The lofty windows of the clerestory were made large enough to admit sufficient light in a region where the skies are not always cloudless, yet without weakening at all the supports of the high vault; the ornament was "sufficient for its beauty, yet yielding to no wanton enthusiasm in expenditure, nor insolent or giddy or selfish ostentation of skill"; and the exterior sculptures were carved not as mere ornaments to enrich the building, but with a view of teaching a generation that had no printed books to read, and could not purchase manuscripts, nor read them had they been able to purchase them, the facts and legends that the Church thought it needful for all her faithful children to know. We in these modern days, when a church is built, employ an architect to draw a design and to supervise the working drawings made in his office, and get workmen to copy the designs in stone—design and drawing and carving being all done in accordance with rules of architectural propriety—and

when we have our church finished we go in at the doors with the most casual glance at the sculpture, for the most part never heeding it at all, and certainly never seeking to learn anything from it. But the builders of Amiens, and not of Amiens alone, but of all contemporary churches, had it in their minds to teach the people by the sculpture; and as the people had to pass through the portals to worship within the churches, it was above and on either side of the doorways that they placed their carved history, where it might catch the eye and arrest the attention of those who entered. Thus their church doorways became veritable books with open pages written in characters which the most unlearned might understand; and Mr. Ruskin was not indulging in any flight of fancy, but was expressing a simple truth when, writing of the sculpture on the doorways of this cathedral church, he named it the "Bible of Amiens."



SECTIONAL VIEW OF THE CONSTRUCTION OF AMIENS CATHEDRAL. FROM VIOLLET-LE-DUC.

Amiens Cathedral, as we have seen, fulfils the conditions laid down by Mr. Ruskin as essential to Gothic art. Professor

Moore,[1] who regards Gothic from a somewhat different standpoint, and refuses to apply the term to many buildings that the majority of English authorities would class as Gothic, considers the design of Amiens to be "the crowning glory of Gothic art, and the grand summing up of principles and constructive forms that had been gradually taking shape since the beginning of the twelfth century." Following Viollet-le-Duc, he considers that the main characteristic of a Gothic building is that its whole strength is made to reside in a finely organised and frankly confessed framework rather than in its walls. The piers within, the buttresses without, combine to support the weight of the vault. The walls would seem, according to him, to be but screens to keep out rain and wind, and though useful in their way, should have no more to do with the stability of the structure than the skin of a racing boat at Henley has to do with the strength of the craft. He considers that when a building depends upon a carefully balanced system of thrusts and counter-thrusts, then it is worthy of the name of Gothic; when such a system is wanting, then in no true sense is the building a Gothic one. We may not feel inclined to accept this definition, which narrows down a term which is often much more freely used; we may prefer to call many of our English churches Gothic, though the walls do their part in sustaining the high vault—nay, some in which no vault exists; but, at the same time, we shall find at Amiens the perfect exhibition of the constructive skill of the Ile de France builder, who was, however, not a mere engineer, but an artist also, and could not only support his soaring vault in safety high in air, but could also add the charm of graceful moulding, perfect tracery, and magnificent figure-carving to the buildings which he erected.

No one can look on this noble church of Notre Dame in the chief city of Picardy without admiration. The wealth of imagination shown on its west front, the perfection of the details that we can see if we examine them from below with the aid of a field-glass, or pass along the arcaded galleries below or above the great western rose, rivet the attention and fill the mind with wonder at the work of the great French builders and carvers of the thirteenth century.

In the presence of such a magnificent building it may seem

[1] Development and character of Gothic architecture, 1890.

presumptuous for a twentieth-century writer to criticise; and yet there are certain features of this church which are open to criticism, and if we care not to use terms of superlative praise for all and every part of this grand conception, it must not be supposed that we do not appreciate the beauty of the pile.[1]

It will be seen at once that the western façade, like the great majority of those of Gothic churches, is not a true ending of the building; it gives us no information of what we may expect to find behind it. We cannot tell the pitch of the central roof, we cannot learn how many aisles the church has, or whether the aisle roofs rise to a ridge or slope down from below the clerestory windows. It is in great measure only a richly decorated screen for the display of sculpture; but it is an imposing one, and is far more satisfactory than the west front of Wells, which in like manner is but a screen to exhibit the sculptor's art. The three vast doorways give the west front a grandeur that no English church possesses. The dissimilarity of the upper stage of the two towers, which possibly jars on the eyes of those who admire absolute symmetry, is, as it appears to the writer, a distinctly pleasing feature. One point in which the skill of the designer is very evident is the manner in which, although there are many horizontal lines, their horizontal character is not emphasized. If we compare the west front of Amiens with that of Notre Dame de Paris, we note this difference at once. The horizontal lines at Paris are strongly marked, at Amiens the vertical lines have the preponderance, giving the impression of height to the building. Another pleasing feature is the diversity in minor details between the two sides of the west front: there is no attempt to make them accurately and

[1] Fergusson, in his "History of Architecture," has some very severe strictures on this cathedral. He says: "The external effect of Amiens may be taken rather as an example of the defects of the general design of French cathedrals than as an illustration of their beauties. . . . The towers are so small in proportion to the immense building behind as to look mean and insignificant, while all the parts are so badly put together as to destroy in great measure the effect they were designed to produce. . . . The towers, instead of being appropriate and beautiful adjuncts to the building they are attached to, only serve in this instance to exaggerate the gigantic incubus of a roof 208 ft. in height, which overpowers the building it is meant to adorn." There may be some amount of truth in some of this criticism; but we cannot endorse so sweeping a condemnation.

slavishly correspond with each other. In general form there is a resemblance sufficiently close to give rise to no feeling of lopsidedness about the building, but beneath this general resemblance there is freedom. As we look at the church from the Place Notre Dame we may regret that the original tracery of the grand rose has given place to the flamboyant introduction of a later age. But when all that can be said against it has been said, it must be confessed that Amiens has one of the finest, if not absolutely the finest, façades that Gothic architecture has to show.

It looks well under many aspects: first when the sun, shining from a little to the west of south, strikes the figures sideways and brings them out into bold relief, leaving the cavernous hollows of the porches in deep shade; and again when sunset on a summer evening flushes the walls with golden or rosy light; but possibly the most impressive lighting is seen when the twilight deepens and the shadows gather round prophets, saints and kings, and the towers rise grand and mysterious from the Place Notre Dame far overhead—still felt if hardly seen as the light grows fainter and fainter.

When we pass from the west of the church and get a general view from the south end of the Rue Luzarches, then several of the defects in the proportions of the building become very evident. The towers dwindle into insignificance, and we see that the north-west tower rises but little, and the south-west one not at all, above the level of the ridge of the nave roof; moreover the extreme shortness of the nave is seen from this point, and the flèche, higher though it is than Salisbury spire, looks a mean addition to the building—a mere ornament stuck on the top of the ridge, with no real reason for its existence, and out of harmony with the rest of the building. From many points of view the flèche is a very irritating feature. The apsidal east end, with its radiating chapels, is very fine, and whether seen from within or without, is a much more beautiful termination than churches built at the same time were receiving in England.

One would have been glad to see this magnificent church several hundreds of years ago, before the interior received its Renaissance fittings and the eastern chapels their tawdry painting of modern times; or even in the first half of the last century, ere the new steps, railings and lamp-posts were

SOUTH SIDE, FROM THE RUE LUZARCHES.

placed before the western façade; when, to use Mr. Ruskin's words, we might have seen "the great old foundation steps, open, sweeping broad from side to side for all who came; unwalled, undivided, sunned all along by the westering day, lighted only by the moon and the stars at night; falling steep and many down the hillside—ceasing one by one, at last wide and few towards the level, and worn by pilgrim feet for six hundred years." So Mr. Ruskin tells us once and again he saw them. Not so we see them now, but trim and square and tidy, walled along, and with rails of iron and gates, two of which, the central and southern, are often locked. Moreover, no one can now enter the church by the southern portal of the west front, where the Queen Virgin stands on her trumeau or central pedestal, "crowned, calm, full of power and gentleness," for the doors are perpetually barred and never turn on their rusty hinges.

The reader should now turn to the plan of the church given at the end of the book. He will see that the vaulting of nave, choir, aisles, transepts and side chapels is quadripartite. The builder wisely abandoned the sexpartite system of vaulting which the architect of Notre Dame at Paris employed. The sexpartite, a reminiscence of Romanesque architecture, is illogical and inartistic. Illogical because the thrust against the buttress that abuts against the wall opposite to the termination of the auxiliary transverse ribs that cut the square compartment into two portions is different from the thrust at the point where the two diagonals of the adjacent square compartments meet one another and the main transverse rib; and yet, for the sake of outside appearance, all the flying buttresses must be alike, though they have very different work to do. Inartistic because the main compartments of the high vault measure twice as much from east to west as the compartments of the aisles. This, to use Fergusson's words, "causes the central vault to overpower those on each side, and makes not only the whole church, but all the parts, look much smaller than would have been the case had the roof been cut into smaller divisions." Especially is this system of vaulting unfortunate in such a building as Notre Dame at Paris, for all French cathedral naves are short in comparison with the English type, so that anything which makes them look shorter than they really are is a serious defect. This defect is to be

found not only at Paris, but at Laon and Bourges, but not in the other three great French cathedrals—Chartres, Rheims, and Amiens.

The treatment of the vault of the apse at Amiens is perfect; it would occupy too much space to trace the evolution of this apse from the older semicircular form in use in Norman times. Suffice it to say that at Noyon and Paris the point from which the ribs of the apse vault radiate was at the centre of the easternmost transverse rib of the choir vault. At Chartres an improvement was effected by placing this radiating point a little to the eastward of the transverse rib; but here the radiating ribs are not all of the same length—they become shorter as they get nearer to the east. But perfection was reached at Amiens, where the centre from which the ribs radiate is so placed that all the ribs are of the same length; these ribs are eight in number, and therefore form seven cells besides the one opening out westward and bounded by the easternmost transverse rib of the choir. It will be seen that by this arrangement the vault of the apse is rendered independent of the vault of the choir for its supports. A similar system of vaulting is carried out in each of the apsidal chapels, except that the ribs in these number six only instead of eight. The vaulting of the ambulatory is also very skilfully managed. In fact, it may be safely said that at Amiens the vaulting system of the whole building attained ideal excellence; nothing had been done so well before, and nothing better was ever done afterwards.

The buttressing also deserves close attention. Strength is given by duplicating the arches, placing one above the other. The massive pinnacles which stand on the vertical buttresses are placed near the outer face, where their weight is most effectual in lending stability to the building. It will be noticed that in the nave the flying buttresses spring only over the true aisles, not over the chapels, which were later additions inserted between the vertical buttresses—unfortunate additions in some respects, since they reduce the north and south walls to a flat surface and deprive the building of that beautiful effect of light and shade which projecting buttresses give, and which might have been seen in the nave of Amiens before the construction of the chapels, and may still be seen in the choir and apse. The choir was designed for an aisle and outer row of

chapels, forming practically a second aisle—hence here are flying buttresses carrying the thrust first from the wall of the church to a vertical buttress rising from the outer wall of the inner aisle, and then a second system of flying buttresses carries on the thrust over the roofs of the outer aisle to the larger vertical buttresses which at their bases project boldly from the walls.

The excellence of the design and of the workmanship is shown by the fact that the roof has been supported in safety

FLYING BUTTRESSES OF THE CHOIR.

for more than six hundred years. No catastrophe similar to that which overtook the vault of the neighbouring church of Beauvais ever occurred at Amiens. Many of the flying buttresses have, indeed, had to be repaired or renewed from time to time ; for, however excellent the system and however good the stone, sun and rain and frost will sooner or later cause disintegration and necessitate repair. The flying buttress, on which so much depends, is, from the necessity of the case, exposed to weather. In some early buildings,—at Durham, for

instance—the supports which do the work of flying buttresses are placed beneath the roofs of the aisles, but where, as in later Gothic, the clerestory was enormously developed, it would manifestly be impossible to protect the flying buttresses by any covering; all that can be done is, as at Amiens, to make them of such a section that rain may easily run off them, to build them of good, hard, close-grained stone, and to repair them when necessary.

THE WESTERN DOORWAYS.

North Side. *South Side.*

MEDALLIONS ON THE PORCH OF ST. FIRMIN.

CHAPTER II.

HISTORY OF THE BUILDING.

It was on the Ides of October of the year 301 that the first preacher of Christianity set foot in the town which we now call Amiens. Firminius was his name, and at Pampeluna was he born, but from whence he came to Amiens no record remains to tell. The inhabitants of the city, a Gallic race living under Roman rule, received him gladly, even as the Galatians of old received St. Paul. Many were baptised into the faith that he preached; but the success of his mission roused the envy and hostility of the priests of the Roman gods, whom the conquered people had been taught by their conquerors to worship, and the same priests brought the matter to the ears of the Roman governor of the city, and so, according to the record, after forty days—whether actually forty or some indefinite but larger number we cannot tell—an end was put to his preaching, though not to the results of it: he was beheaded, but the seed that he had sown sprang up and flourished. Among his converts was a certain Roman senator, who begged his body and buried it in his own garden, and then built a little chapel over his grave. No church now stands over the first Christian grave in Picardy, but the chimney of St. Acheul marks the spot. We may read some part of his story on the north-western portal of the cathedral as it stands to-day, and other incidents are sculptured for our edification on the wall that divides the choir from its south aisle.

But chapel and Christianity were swept away for a time when the heathen Salian Franks, who in plundering raid had overrun Northern Gaul, came once more in 445 under Clodion and established themselves permanently by the waters of the Somme. In 447 Clodion died, and Merwig, the tutor of his children, seized the throne. He died in 457, and Hilderic (Childeric) his son was for a time driven into exile, and went to Thuringia, whence after many years he returned and was accepted as their king by the Franks; the Thuringian queen followed him, because she knew his usefulness and strength, and offered her hand to him; he married her, and their son was the famous Hlodowig, or Clovis as he is usually called.

Childeric died in 481, and Clovis, aged fifteen, succeeded him as King of the Franks, with Amiens as his capital. The Roman power was by this time fast passing away: five years before the new king's reign began, Odoacer had put an end to the Roman power in Italy. Clovis in 485 defeated at Soissons the Romans under Syagrius, who yet held some small remains of sovereignty in Central Gaul, and extended his kingdom to the banks of the Loire. He came under the influence of Remigius (St. Remi), Bishop of Rheims, and possibly by him was led to marry the orphan Christian princess Hlotehild (Clotilde), niece of the Burgundian king who is said to have previously murdered her father and mother. Some time after his marriage he was attacked by wild German tribes from the north, and fought with them and defeated them at Tolbiac in 496. Before the battle he prayed to the God of Clotilde, and attributing his victory to His help, was baptised together with several thousands of his followers, and crowned again at Rheims by St. Remi. His outward reception into the Christian Church did not make much change in his character. What he had been as a heathen such he remained as a Christian. He died in 511 A.D.

After the conversion of the Franks to Christianity, it was important that their chief city should have its cathedral, and so one was built on the site of the present church; but it was only a wooden erection, and was burnt by the Northmen in 881. The next church was set on fire by a flash of lightning in 1019; its successor met with a similar fate and, together with a great part of the city, was burnt in 1107. The church was again rebuilt, and consecrated by Samson, Archbishop of

Rheims, in 1152, in the time of Theodoric, 40th Bishop of Amiens, and dedicated to St. Mary and St. Firmin; but like its predecessors it was reduced to ashes in 1218 by fire caused by lightning: thus four churches were consumed by fire due in three instances to lightning.

The last destruction was so complete that nothing remains of any of the former churches, and the building we see to-day was begun in 1220 and finished in 1288, a period of sixty-eight years, during which on the other side of the Channel the Cathedral Church of St. Mary was begun and finished at Salisbury (1229—1258). There were several additions made in after times, and repairs and restorations have been carried on from time to time; but Amiens in its main features stands a type of a thirteenth-century French cathedral.

We have no difficulty in fixing the date of this building, for there are two inscriptions still remaining on its walls that give the date of certain parts of the church, and a copy of a third is in existence.

The first, so much weathered that some of the letters are illegible, may be seen on the upper plinth of the chief arcade of the south doorway. It runs thus:

"En l'an q̃ l'Incarnatiõ valoit mcc et xx Ro . . . rs: iſu: rimist: le premiê: piere: iassi . . . le cors . . . Robert."

The second inscription, on the glass of the great central window of the choir, reads thus:

"Bernard, ep. me dedit. MCCLIX."

The third was engraved on a plate of copper, placed in the centre of a labyrinth, which formerly was marked out by white and coloured stones in the pavement of the nave, similar to that which may still be seen at Chartres. The copper plate was torn up in 1793, and the labyrinth itself destroyed in 1825, when the nave was newly paved where the stones had become worn, as they would naturally be, by the knees of the faithful who threaded their way along the white stones of the maze. The modern pavement still is arranged as a labyrinth, and a copy of the old inscription has been placed in its centre. This inscription contains many obsolete words and modes of spelling, but its general meaning is tolerably easy to arrive at.

The inscription, which it will be noticed is in rhyme, ran thus:

"En lan de grace mil II c
Et XX fu leuvre de cheens
Premierement encõmenchie
Adont yert de cheste evesquie
Everart evesque benis
Et le roy de France Louis
Q̃ fu fils Phelippe le Sage.
Chil. q̃ maistre yert de l ouvrage
Maistre Robert estoit nom̃es
Et de Lusarches surnom̃es
Maistre Thomas fu apres luy
De Cormõt. Et apres cestuy
Sen filz maistre Reignault qui mettre
Fit à ceste point chy ceste lettre
Que lincarnacion valoit
XIII^{c} ans XII en faloit."

This inscription may be thus translated:

"In the year of grace 1220, the work then falling into ruin (by 'de cheen' probably is meant *déchéant*) was first begun again when the blessed Everard was bishop of the diocese and Louis son of Philip the Wise was king of France. The master of the work was named Robert and surnamed de Lusarches. Master Thomas de Cormont came after him, and after him his son Master Regnault, who in the year 1288 had this inscription placed here."

From this we learn that it took only two years from the date of the complete destruction to the beginning of the rebuilding. Everard de Fouilloy, 44th Bishop of Amiens, ruled the diocese from 1211 to 1222, so that he did not live to see much of the work done. A little difficulty occurs in the name of the King of France in the above inscription. Philip Augustus did not die until 1223, three years after the date here given; but probably all that is meant is that Louis VIII., who succeeded him in 1223, and reigned for three years, was already, in his father's old age, acting for him in some sort of way as regent or king. It will be seen that the greater part of the rebuilding was done during the reign of St. Louis, the great and good king who reigned in France from 1226 to 1270; and although no mention is made of him in the inscription, he doubtless looked from time to time with eyes of admiration on the noble pile which was rising at Amiens. When Bishop Everard died his successor, Geoffrey d'Eu, continued the work,

and under Thomas de Cormont the walls were raised as high as the spring of the high vault.

The next bishop, Arnault (1236—1247), added the bell-towers, but for want of funds the work was brought to a standstill during part of his episcopate.

In 1258 that old enemy of the church, fire, once more did damage, destroying the woodwork of the roofs of the chapels of the chevet. Traces of this disaster, still visible above the vaulting, show that the triforium and the upper part of the apse were erected after the fire. From the inscription already mentioned, at the bottom of the central window of the apse, we may conclude that the choir was finished by 1259. Gifts were received from the king, St. Louis, his mother, Blanche of Castile, Philippe the Bold, and Jeanne de Ponthieu. The corporation of the city, and others too, helped the bishops to finish the church. The main part of the work was done by 1288. The north transept was not, however, finished till 1296, one Liénard-le-Sec, a rich citizen of Amiens, supplying the funds.

The south tower was not built till long afterwards (1366—1370), by Pierre Largent, master of the works. The north tower, which is more than 20 feet higher than the other, could not have been finished before the fifteenth century, as may be seen from flamboyant work in its upper stage.

The chapels of the nave were inserted between the buttresses at various times during the fourteenth century.

About 1497 one of the pillars of the choir showed signs of weakness, and it was resolved to take it completely down and build a new one in its place. A solemn service was held on June 2nd, and the canons went in grand procession round the church to call down, if possible, a blessing on the proposed work, which was one involving a certain amount of risk; and then the engineering scheme was begun and carried to a successful issue. Signs of weakness having been discovered in the great pillars of the crossing, they were strengthened by trusses and iron chains in 1502.

On July 15th, 1527, the central tower was struck by lightning, and so much injured that it had to be taken down, and in 1529 the central spire that still crowns the church was built. The cost of its erection was defrayed by gifts from Canon Adrien de Hénencourt, King Francis I., and his mother, Louise

THE SOUTH SIDE OF THE NAVE, SHOWING THE CHAPELS INSERTED BETWEEN BUTTRESSES.

de Savoie, Duchess of Angoulême. It is made of wood covered with lead; the design is due to one Louis Cordon, a lame carpenter of Cottenchy.

In 1620 some alterations were made in the flying buttresses of the transepts; the parapets of the towers were restored in 1707, and in 1777 and 1778 much work of repair was done to the clerestory and vaulting, and a new outer roof was put on in 1779.

More fortunate than many other churches, the Cathedral of Amiens did not suffer greatly during the first Revolution, chiefly owing to the exertions of the mayor of the commune, Citizen Lecouvé, whose name should be handed down to posterity with gratitude by all lovers of architecture. After the revolutionary fury had abated and the churches were once again used for their original purpose, the canons began to overhaul the building, and constant repairs have been carried on; stones that were worn away by the hand of time or weathered by sun and rain have been taken out, and new stones cut to imitate the old have been inserted in their place. The canons voted a yearly sum to keep their church in repair, the city subscribed liberally, and the cathedral being now classed as a "Monument Historique," is under the control of a Government department and is kept in repair by the State. There is of course a danger of restoration being carried too far, and valuable historical and antiquarian interests being destroyed. State officials may be guilty of as much vandalism as the most ardent restorers among English rectors, and have larger funds to draw on for the work. It is worth noticing that those flying buttresses of the choir that have been rebuilt have the date of the rebuilding clearly cut upon them, a record that will be useful to antiquarians of future times.

EAST VIEW OF THE CATHEDRAL, FROM THE PLACE ST. MICHEL.

CHAPTER III.

THE EXTERIOR.

PARAPET OF THE CHEVET.

SEEN from beyond the limits of the city of Amiens, the lofty ridge of the Cathedral Church rises like a mountain above the roofs of the houses, and its spire, fittingly called the flèche, or arrow, shoots up with its sharp point high into the air above the many tall factory chimneys that mark and disfigure the fair city on the Somme.

It is well worth the trouble of walking up the sloping street that runs straight to the south from the cathedral, till the higher ground is reached, where the boulevards, running from east to west, form a definite boundary between the houses that cluster thickly together on its northern side, and the level open country to the south.

From this point the cathedral, though we have risen to the level of the parapet that runs round nave and choir, can be well seen dominating the city that lies beneath. It is, moreover, a spot of some historic interest; for here, or somewhere near it, stood the Roman gate through which, one winter day, in the year A.D. 332 or thereabouts, rode a Roman knight, an unbaptised heathen at that time, destined to rule as Bishop of Tours and to be canonised as St. Martin. Here on the road

he met a naked beggar shivering in the biting wind, and with generosity combined with prudence, gave him half his cloak—not the whole of it, be it noted, as a more recklessly generous man might have done, but half, keeping the other half for his own use; and that very night he saw in a dream Christ surrounded by angels and wearing the half of that same Roman cloak, and heard Christ saying, "Behold what My servant Martin, heathen though he is, has done for Me," so that when he awoke next morning he sought baptism, and though for many years he did not abandon his old occupation as a soldier, yet about the age of forty he became an ecclesiastic, and was in due course called upon to occupy the bishop's throne at Tours. Though Amiens was the place of his conversion, yet he is not specially honoured in the city; his statue is not found among those of local saints that guard St. Firmin's portal at the cathedral, no chapel is dedicated to his honour, and so we shall hear no more of him as we examine the cathedral.

Houses cluster rather too closely round the church to allow us to obtain many good general views. On the north side of the church is the architect's office and the bishop's palace; to the west the small square of Notre Dame, where seats are provided on which we may rest as we admire the glorious west front and examine, with the aid of a field-glass, the countless statues round the three vast porches or ranged along the arcaded galleries above them; to the south a somewhat narrow street runs along the cathedral wall, opening out into the Place St. Michel, in which stands a colossal statue in bronze of the Amienois worthy Peter the Hermit. From this square we get a magnificent view of the chevet. From the porch at the south end of the transept runs a street that bears the name of the first architect of the existing church, Luzarches, and from the street we obtain good views of the upper part of the south side of the nave and choir and of the whole of the south end of the transept. If we retrace our steps, cross the Place St. Michel and descend by a narrow winding street to the north-east of the cathedral, we reach the main stream of the river: the main stream, for the Somme, shortly before entering Amiens, is divided into some dozen or so branches, and so divided flows through the city; the banks of these smaller streams, crossed here and there by bridges, are occupied by picturesque houses and quaint streets. If we cross the river to its northern bank

by the bridge that spans it, directly to the north of the

THE CATHEDRAL, FROM THE NORTH.

cathedral we get a fine view of the church. The best time to see it from this point is in the early morning of a market-day,

when the fleet of flat-bottomed boats that have brought the fruit and vegetables, from the gardens higher up the stream. are landing their produce on the quay. At this time the light

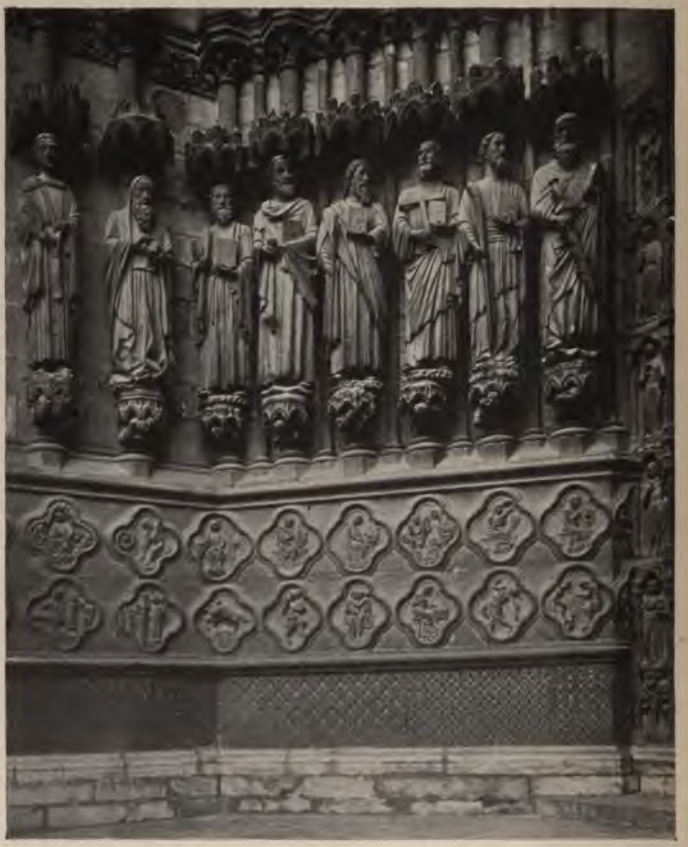
THE CENTRAL DOORWAY: WEST FRONT.

from the north-east throws into bold relief the pinnacles and flying buttresses of the cathedral; below it may be seen the roof of the bishop's palace and the trees in the bishop's garden. If we follow any one of the streams through the

city, we shall at last come to a place where most of them have joined again to make up the river Somme; and from this spot, almost due north of the city belfry, we have another good standpoint for viewing the cathedral from afar off; and here, too, we may see the towers of the two other old churches, St. Germain and St. Leu, all the old ecclesiastical buildings of which Amiens can boast, as well as the belfry, whose deep-toned bell booms out the hour over the city, and if occasion arises gives notice of fire. After gaining a general idea of the grandeur and height of the church from these various points of view, we must examine the exterior more in detail.

The first part to claim our attention is the **Western Façade.** The lower part is occupied by three vast doorways surmounted by gables (see illustration, page 16). These gables are brought forward in front of the west walls flush with the western faces of the buttresses, which are thus converted, as it were, into jambs. Each doorway, as is customary in French churches built after the eleventh century, is divided into two openings by a "trumeau," or stone pillar, on which stands a statue of the person to whom the porch is dedicated; on either side of each doorway stands a row of statues. This row is continued round the buttresses; each tympanum also is crowded with statues, as also are the orders of the archivolts. Above the doorways runs from side to side a beautiful arcaded gallery, the passage passing through the buttresses; and above this an arcade, and including those on the buttresses twenty-two statues of the kings of Judah; the central figure has his feet on a lion and holds in his hand a ball and cross. Above this again is a gallery running in front of the large western rose window; and in the two towers we note double unglazed windows of great height, through which, and the corresponding arches on the north faces, we can see the sky. Above the rose is another pierced gallery, and behind it an arcade of five arches with a pierced parapet above it; over the top of this we see the gable of the nave roof. The upper stages of the two towers differ from each other. On the south-west tower are two open arches, surmounted by acutely-pointed gables. At the same level in the north-west tower is an arcade, and above it two tall windows furnished with louvre boards; a pierced parapet here, as on the other side, crowns the tower. The offsets of

the buttresses are all capped with pinnacles or gables richly carved.



CENTRAL PORCH: NORTH SIDE.

The porches are dedicated, the central one to Christ, the northern to St. Firmin the martyr, the first bishop of Amiens,

and the southern to the Blessed Virgin: thus exemplifying the three degrees of worship: *latreia*, offered to God alone; *hyperdulia*, offered to the Virgin; and *dulia*, offered to the saints.

On the trumeau of the CENTRAL PORCH we see the statue of King David, less than life-size, holding in his right hand his sceptre, in his left a scroll, on which possibly was once graven

CENTRAL PORCH: SOUTH SIDE.

the text: "Thou shalt tread upon the lion and adder," etc. (Psalm xci. 13). On the north side of the pedestal is carved a lily, on the south a rose, with reference to the text, "I am the Rose of Sharon and the Lily of the Valley" (Cant ii. 1). Above is carved a vine, illustrative of the words, "I am the true Vine." On the pedestal, beneath the statue of Christ, we see the cockatrice and adder, the former half dragon half cock, the latter voluntarily deaf, laying one ear upon the ground and

stopping the other with its tail; and immediately beneath the feet of Christ the lion and the dragon. This statue of Christ, known as the "Good God of Amiens," is of exquisite carving; the head is especially beautiful, instinct with tenderness and power. On the sides of the doorway, on a level with the central statue, are twelve figures representing the twelve apostles, the place of Judas being taken not by Matthias, but by Paul, who occupies the post of honour on Christ's right hand, while Peter stands on the left. On the wall, beneath the feet of each apostle, are two quatrefoil medallions, one above the other, carved in relief, the upper one representing some virtue with which the apostle is specially credited, the lower the opposite vice. These shall be set out in tabular form, beginning on the right-hand or north side of the central figure and reading outwards. The interpretations are those given by Mr. Ruskin in his "Bible of Amiens."

Statue.	Subject of Medallion.	Description.
St. Paul, with sword and book	Faith	Holding a shield bearing a cup with a cross above it.
	Idolatry	Kneeling to a monster.
St. James (the Bishop). with a fuller's club and book	Hope	Holding a shield with a standard with a distant crown.
	Despair	Stabbing himself.
St. Philip, with T-shaped cross and book	Charity	Holding a shield with woolly ram, and giving a cloak to a beggar.
	Avarice	With coffer and money.
St. Bartholomew,[1] with cross and book	Chastity	Holding a shield with the Phœnix on it.
	Lust	A man kissing a woman.
St. Thomas, a stone and a book	Wisdom	Holding a shield with some edible root.
	Folly	A glutton armed with a club.
St. Jude, a palm and a book	Humility	Holding a shield with a dove.
	Pride	Falling from a horse.

We will leave for the present the other two figures, representing the prophets Ezekiel and Daniel, and, returning to the figure of Christ, take the statues on the left hand in order outwards.

[1] The Abbé Roze gives Justice and Injustice as the subjects of the medallions under St. Bartholomew, and says that the Prudence beneath St. Thomas has a serpent on her shield, and that the Folly is walking on rolling stones.

Statue.	Subject of Medallion.	Description.
St. Peter, with cross and a key	Courage . .	Holding a shield with a leopard on it.
	Cowardice .	A man frightened at an animal.
St Andrew, with cross	Patience . .	Holding a shield with an ox on it.
	Anger . . .	A woman stabbing a man.
St. James, with a sword	Gentleness .	Bearing a shield with a lamb.
	Churlishness .	A woman kicking over a cupbearer.
St. John, with a cup	Love . . .	Bearing a shield with a grafted tree.
	Hatred. . .	Husband and wife quarrelling.
St. Matthew, with a palm branch and book	Obedience .	Bearing a shield with a camel.
	Rebellion . .	A man snapping his fingers at his bishop.
St. Simon, with an axe	Perseverance .	Caressing a lion (or a dog).
	Atheism[1] . .	Leaving his shoes at the church door.

The bare feet of all these statues are placed on pedestals, beneath which we see persecutors, executioners, and demons groaning in anguish. Beneath the feet of St. Peter may be seen Simon the sorcerer.

The statues are about seven feet in height, but are not all of the same size. St. Thomas is much taller than any of the others. There is much individuality in the character of all the faces; probably they were carved from life.

Besides the statues of the twelve apostles, we notice other four, two on either side, representing the four greater prophets. These also have medallions beneath them representing some event in their history.

On the north side stand

Ezekiel .	Wheel within wheel (Ezek. i. 16).	Ezekiel sitting before two wheels.
	"Son of man, set thy face towards Jerusalem" (Ezek. xxi. 2).	Ezekiel before the gate of Jerusalem.
Daniel .	The lion's den (Dan. vi. 22) . .	Daniel holds a book.
	The writing on the wall (Dan. v. 5).	Belshazzar and Daniel.

On the south side

Isaiah .	Isaiah's vision—the Temple (Isa. vi. 1).
	The coal of fire (Isa. vi. 7).
Jeremiah .	The burying of the girdle (Jer. xiii. 4, 5).
	The breaking of the yoke (Jer. xxviii. 10).

[1] Or Apostasy. More probably, according to the Abbé Roze, an unfrocked monk abandoning the church.

On either side of the doors may be seen the wise and foolish virgins; beneath the former a tree well furnished with leaves and fruit, and below the latter a tree all blighted and bare.

The tympanum represents the subject often carved over the main entrance—the "Last Judgment."

At the top of the arch we see Christ coming borne on clouds, with arms extended, while a two-edged sword proceeds from His mouth. Angels and saints adore Him. Beneath we have a representation of Christ sitting on the judgment seat; His mother and St. John kneel at His sides interceding for mankind, some angels bear the instruments of His passion, while others prostrate themselves before Him. Below, just above the doors, we see a representation of the resurrection—the dead come forth from their tombs and funeral urns. In the centre St. Michael weighs the souls of men. Again we see the separation of the good and bad: the latter are being thrust down naked into the mouth of hell, represented as a monstrous open throat; the former, clad in marriage garments, are being bidden by St. Peter to enter heaven, represented under the form of a church tower.

The twelve minor prophets are arranged in sets of three on the four buttresses. The six that occupy the corner places have four medallions below them, two facing westward and two on the north or south sides of the buttress as the case may be.

Beginning with the north buttress, we find the statues thus arranged:

MALACHI .	Ye have wearied the Lord (Mal. ii. 17)	Christ thrust through with a lance.
	This commandment is to you (Mal. ii. 1)	Christ seated.
ZECHARIAH .	The lifting up of iniquity (Zech. v. 6-9).	
	The angel that spake to me (Zech. iv. 1).	
HAGGAI .	The Lord's temple desolate (Hag. i. 4)	The temple falling.
	Thus saith the Lord of hosts (Hag. i. 7)	Christ pointing to the temple.
	The houses of the princes (Hag. i. 4)	A house of square stones.
	The heaven is stayed from dew (Hag. i. 10)	Two dead trees.

ZEPHANIAH .	The Lord visits Jerusalem (Zep. i. 12).	Christ with two lanterns.
	The hedgehog and the bittern (Zep. ii. 14).	
	The Lord strikes Ethiopia (Zep. ii. 12).	
	The beasts in Nineveh (Zep. ii. 15).	

MEDALLIONS UNDER THE STATUES BETWEEN THE NORTH AND CENTRAL PORCHES,

Zephaniah. Habakkuk. Nahum.

HABAKKUK .	I will watch what He will say unto me (Hab. ii. 1).	Christ dictating to the prophet.
	The ministry to Daniel . . .	Habakkuk carried by an angel to the lion's den. Bel and the Dragon (34).
NAHUM [1] .	Thy crowned and thy captains (Nah. iii. 17).	
	Untimely figs (Nah. iii. 12) . .	People catching fruit in their mouths.
	None shall look back (Nah. ii. 8).	
	The burden of Nineveh (Nah. i. 1).	

[1] Mr. Ruskin says this is the finest statue of the whole series.

MICAH . .	Turning swords into ploughshares (Mic. iv. 3).	
	Turning spears into pruning-hooks (Mic. iv. 3).	
	The tower of the flock (Mic. iv. 8) .	A tower in cloud.
	None shall make them afraid (Mic. iv. 4)	A man and his wife under his own vine and fig-tree.

MEDALLIONS UNDER THE STATUES BETWEEN THE SOUTH AND CENTRAL PORCHES.

Micah. Jonah. Obadiah.

JONAH . .	Escape from the sea.	
	Under the gourd (Jonah iv. 6).	
OBADIAH . .	The captain of fifty (2 Kings i.).	
	A messenger.	
	Hiding prophets in a cave (1 Kings xviii. 13)	The cave is a well or pit.
	He fell on his face (1 Kings xviii. 7).	Obadiah and Elijah.
AMOS . .	The Lord will roar from Zion (Amos i. 2)	Christ.
	The habitations of the shepherds shall mourn (Amos i. 2).	

	The Lord with the mason's line (Amos vii. 8).	Christ with a trowel building.
	The place where it rained not (Amos iv 7)	A fruitless vine.
JOEL . .	The sun and moon darkened (Joel ii. 10).	
	Blighted vine and fig-tree (Joel i. 7).	
HOSEA . .	"So I bought her" (Hos. iii. 2) .	Hosea paying corn and money.
	"So will I also be for thee" (Hosea iii. 3).	Hosea puts a ring on the woman's finger.

THE NORTH-WEST PORCH is dedicated to St. Firmin the Martyr, the first bishop of Amiens. His statue stands on the trumeau. This pedestal is much weathered, and it is difficult to make out the subjects carved on it. They are said by the Abbé Roze to represent the finding of the relics of St. Firmin, the translation of his body by the bishop St. Salve, and the baptism of the son of Faustinia.

The statues of six saints stand on either side of the door. On the north side, beginning from the door—

St. Geoffrey, the 38th bishop.
An angel.
St. Fuscien, a martyr, carrying his head in his hand.
St. Victoric, a martyr, carrying his head in his hand.
An angel.
St. Ulpha, a maiden of Amiens, who lived as a hermit in a cave on the banks of the river. Her devotions were much disturbed by croaking frogs, till their croaks were silenced in answer to her prayer.

On the south side—

St. Firmin the confessor, 2nd bishop of Amiens.
St. Domice, a canon.
St. Honoré, the 8th bishop.
St. Salve, the 9th bishop.
St. Quentin, a martyr.
St. Gentien, a martyr.

The medallions beneath these statues represent the signs of the Zodiac and the various occupations of the different months (see illustration, page 17). The year begins with the sign for December, the month in which Advent occurs. Thus Capricornus occupies the upper medallion on the south side nearest to the door. The order stands thus:

Upper medallions on the south side—

December.	Capricornus . .	Killing and scalding pigs.
January.	Aquarius . . .	Double-headed Janus.

February. Pisces. . . .	An old man warming his feet and making up the fire.
March. Aries	Work in the vineyard.
April. Taurus	Hawking.
May. Gemini (a bride and groom).	A man resting in the shade of a tree.

FOUR MEDALLIONS FROM THE SOUTH-WEST PORCH.

(1. The massacre of the innocents. 2. Herod and the wise men. 3. Herod orders the burning of their ship. 4. The ship burnt.)

On the north side--

June. Cancer	Mowing.
July. Leo	Reaping.
August. Virgo	Threshing.
September. Libra . . .	The vintage.
October. Scorpio . . .	Treading grapes.
November. Sagittarius . .	Sowing.

The carvings in the tympanum represent the finding of the relics of St. Firmin, the procession in which they were borne, the December trees miraculously clad with leaves, the hand of God raised in blessing, and angels.

THE SOUTH-WEST PORCH is dedicated to the Virgin, whose statue stands on the trumeau. Here she is crowned, and holds in her arms the Child Jesus. It is worth while to compare this thirteenth-century ideal of the Virgin with the smiling coquettish Virgin that stands between the doors of the portal at the south end of the transept. The one who presides over this western porch, the Queen Madonna, is the nobler type, calm and full of power and gentleness. The Nurse Madonna of the transept, though a good specimen of the age and the idea, is far inferior. The Queen Virgin is represented treading on the serpent, bruising its head. The pedestal is carved with representations of the story of Adam and Eve. In this porch, as in St. Firmin's, we meet with statues and medallions, and here the subjects of the medallions have reference to the statues above them, so that it will be best to arrange statues and medallions in tabular order.

Beginning with the statue nearest the door on the north side, (see illustrations pp. 3 and 38), we have—

Statues.	Medallions.
The 1st King or Wise Man from the East.	The star in the east.
	The wise men warned in a dream.
The 2nd King or Wise Man from the East.	Adoration at Bethlehem.
	The voyage of the kings.
The 3rd King or Wise Man from the East.	Herod and the kings.
	The burning of the kings' ship.
Herod	The massacre of the innocents.
	Herod orders the ship to be burnt.
Solomon	Solomon judging.
	Solomon praying in the temple.
Balkis	Solomon entertains Balkis, Queen of Sheba.
	Solomon teaches Balkis about his God.

On the south side—

Statues.	Medallions.
Gabriel	Daniel and the stone cut out without hands. / Moses at the burning bush.
The Virgin Annunciate	Gideon and the fleece. / The budding of Aaron's rod.
The Virgin Visitant	The angel and Zacharias. / The dream of Joseph.
St. Elisabeth	Zacharias dumb. / Zacharias writing "his name is John."
The Virgin at the Presentation	The flight into Egypt. / Christ with the doctors.
St. Simeon	The idols of Egypt overthrown. / The return to Nazareth.

In the tympanum we see, in the lowest tier of carving, six prophets; above, the death and burial of the Virgin, and above this her coronation and enthronement at her Son's side in heaven.

We now pass round the south-western angle of the church and commence our examination of the **south side.** As already mentioned, the chapels of the nave were additions in after times to the nave, and were built between the buttresses; hence the south side of the nave seems to be formed of a flat wall without any projections (see illustration, page 22). The buttress projecting from the tower at the western end of its south side has four offsets; above the uppermost of these stands the statue of an angel over a sundial and under a canopy, and above this is a spirelet. To the east is a wall with five narrow slits, one above the other, to give light to the staircase leading to the roofs and tower. In the first bay is a doorway, used as one of the general entrances to the church, and above it a six-light window. It may here be mentioned that the tracery in the heads of all the windows of the nave chapels varies in detail, but that it is all of the character known in England as Geometrical, consisting of trefoils, quatrefoils and other combinations of circular lines. The chapels were added to the church in the fourteenth century, and before the development of the flamboyant style. The use of transoms in several but not all of the windows should be noticed.

The chapel that occupies the space between the buttresses

of the second bay of the aisle counting from the west is dedicated to **St. Christopher,** and on the exterior wall we see a statue of the giant bearing Christ on his shoulder. Between

ST. CHRISTOPHER.

the different windows we see the lines of the original buttresses decorated by statues of saints and angels placed under canopies; in some cases the statues have disappeared.

Passing the five southern chapels, we reach the **transept.**

This has aisles both on the western and eastern sides. The windows of the transept aisles are plainer in character than those of the chapels, and are formed of a circle with eight foliations in the head, resting on two lancet-headed lights below. Probably this was the form of the original aisle windows. A door opens out from the west side of the transept. Before the insertion of the chapels of the nave the transept had a considerable projection to the south—namely, two of its own bays. Now the easternmost chapel of the nave abuts against the northern bay of the south transept. The original window, deprived of its glass, forms a traceried arch between transept-aisle and chapel.

The south end of the transept is one of the most richly decorated parts of the church, and its doorway, known as the **Portail de la Vierge Dorée,** is at the present time the most generally used of the entrances to the church. The statue on the trumeau is that of the Virgin; it was once gilt, hence the popular name of the porch, but the gilt has either worn off or has been removed. Mr. Ruskin speaks thus about the statue: "Everybody must like the pretty French Madonna, with her head a little aside, and her nimbus switched a little aside too, like a becoming bonnet. A Madonna in decadence she is, though, for all, or rather by reason of all, her prettiness, and her gay soubrette's smile; and she has no business there neither, for this is St. Honoré's porch, not hers; and grim and grey St. Honoré used to stand there to receive you,—he is banished now to the north porch, where nobody ever goes in.[1] This was done long ago, in fourteenth-century days, when the people first began to find Christianity too serious, and devised a merrier faith for France, and would have bright, glancing, soubrette Madonnas everywhere—letting their own dark-eyed Joan of Arc be burnt as a witch. And thenceforth, things went their merry way, straight on, ça allait, ça ira, on to the merriest days of the guillotine. But they could still carve in the fourteenth century, and the Madonna and her hawthorn-blossom lintel are worth your looking at,—much more the field above, of sculpture as delicate and more calm, which tells St. Honoré's story."

And now, before we examine that carving, that we may

[1] The steps are removed, and their place occupied by a high brick wall.

PORTAIL DE LA VIERGE DORÉE ; SOUTH TRANSEPT.

better understand it, it may be well to tell the story of St. Honoré's life in outline:

He was born at Pont-en-Ponthieu, and became a priest, and the Amienois desired to have him as their bishop; but, like many another conscientious man, he shrank from the responsibility, and made use of the well-known expression, "Nolo episcopari." In vain at first a deputation of monks and citizens came to press the office upon him—he would not accept the pastoral staff; but he was not destined to have his own way after all, for a miracle was wrought, and holy oil of consecration fell upon him from the heavens above, and he was constrained to bow to the clear manifestation of the divine will. So he was duly enthroned as bishop of Amiens, the 8th in order who held that office. And in due time—not at once, for news travelled slowly in those days—his old nurse at his native town heard that her foster child was bishop of Amiens, and she refused to believe it. "I would as soon believe," said she, "that this poker (for she was holding one in her hand) will bud." Whereupon a strange thing happened, for, like the pope's staff in the story of Tannhäuser, the red-hot poker became a leafy plant in her hand.[1] So she saw and believed. Many other marvels were wrought in connection with St. Honoré. Once upon a time, when he was celebrating the Mass, a hand descended from above and blessed the bread prepared for consecration, so that the holy bishop received the blessed sacrament from the hands of Christ Himself. On another occasion Lupicin discovered at Sains, a village two leagues off, the sacred relics of three saints and martyrs, St. Fuscien, St. Victoric, and St. Gentien. Lupicin raised his voice in joyful song, and gave vent to the overflowing gratitude of his heart at his discovery, and the words of his rejoicing were plainly heard by St. Honoré in his cathedral at Amiens, six miles or so away. The French king, Childebert I., heard of the wonderful discovery of these precious relics, and ordered that they should be carried to Paris; but it was not in accordance with the will of heaven that they should be removed to the city on the Seine—they must rest near their own city of Amiens or in it—so that when an attempt to remove the relics to Paris was made they

[1] Probably because of this miracle he became the patron saint of bakers.

suddenly became so heavy that no man had strength to stir them. In course of time the good bishop died, and when his relics were carried into the Church of St. Firmin, before the Byzantinesque Christ that we may see to-day in the third chapel from the west on the north side of the nave, the figure graciously bent its head in honour of the saint. Some of the relics of St. Honoré are still preserved at Amiens, and the 16th day of May is dedicated to his honour.

On the trumeau of the south porch, whereon the Virgin's statue now stands, St. Honoré may be seen, attended by acolytes. On each side of the door there are four statues. On the east side an angel, St. Lupicin and two companion saints; on the west an angel, St. Regnier and two of his companions. Beneath their feet, on the side walls of the doorway, is an arcading of intersecting semicircular arches. The tympanum is divided into five tiers. The lowest contains twelve figures, probably the twelve apostles. The next tier is divided into two subjects. On the west side St. Honoré, seated, holds a book, and looking towards a number of other figures, receives the oil of consecration from heaven; on the other side St. Lupicin discovers the remains of the holy martyrs, Fuscien, Victoric, and Gentien, and makes his songs of joy heard by St. Honoré, who really was some miles away from St. Lupicin, at Amiens, but is here represented close by, standing at the altar, turning his head to hear the sounds miraculously borne through the air from the village of Sains. The third tier of sculpture represents St. Honoré at the altar receiving the consecrated bread from the hand of Christ; and at the eastern end of this stage we see St. Honoré giving sight to the blind. In the fourth tier of sculpture are a number of figures bearing in solemn procession the sacred relics of St. Honoré; beneath the ark in which they rest we see three cripples being healed. The top of the tympanum is occupied by a carving of the miraculous crucifix to be described in the next chapter, which bowed its head as the body of St. Honoré was carried before it; the Virgin Mother, St. John, and angels offering incense, stand on either side of the cross. The four orders of the recessed arch are richly decorated with carvings. The inner one has twelve angels bearing in their hands either crowns or censers. In the next we see Adam digging, Noah building the ark, Melchisedec, the offering of Isaac, Isaac

blessing Jacob, Jacob blessing Joseph's sons, Job; on the other side Moses with the tables of the law pointing to the brazen serpent, Aaron with his rod, David anointed by Samuel, the judgment of Solomon, Judith with the head of Holophernes, Judas Maccabeus, St. John the Baptist. The next order contains statues of the four greater and twelve lesser prophets; the outer order apostles, evangelists, and holy women.

Above this door is the plinth on which the much-weathered inscription given in Chapter II. (page 19) is carved; above this is a gallery, and behind it is a series of five two-light windows, and above these a window or series of windows stretching from side to side of the south wall of the transept, and above this the great rose with flamboyant tracery; round this are a number of figures borne round as on a wheel, so that the rose may be taken to represent the wheel of life or fortune. The south end of the transept is finished above by a crocketed gable, its front divided vertically into panels and niches, in some of which statues still remain; on either side of this gable the buttresses rise into lofty pinnacles.

CHAPEL OF THE MACCABEES.

We pass still eastward, and reach the **choir** and apse with its cluster of encircling chapels. Every bay of the choir aisles has a chapel attached to it, and these are divided from one another by projecting buttresses. The windows of these chapels are tall and narrow, and each of two lights only; the head of each window is occupied by three trefoils. These chapels are covered with steep pyramidal roofs. There is a detached building on the south, to which access is obtained by a door from the westernmost of the apsidal chapels; this is the fourteenth-century chapel of the Maccabees (said to be a corruption of the word *macabre*). Close to it is the residence of the "chanoine-custodien," and on the other side is the new vestry.

The **eastern chapel**, dedicated to our Lady, is larger than

DOORWAY : NORTH TRANSEPT.

any of the rest, consisting, as will be seen by reference to the plan, of one complete bay and an apsidal ending with five

windows. The north side of the choir is similar to the one already described; here, too, there is a modern addition—the chapel for catechumens, corresponding in position to the chapel of the Maccabees.

Corresponding with the "portail de la Vierge Dorée" is the northern portal, never now used. The steps which formerly led up to the door have all been cleared away; and, as will be seen from the illustration (p. 48), a brick wall, in rather a dilapidated condition at the present time, has been built. The general outline of the doorway resembles that at the south end of the transept, but it is not so deeply recessed, has no figure carving whatever save the statue of St. Honoré, which stands alone and neglected on the trumeau. The tympanum, moreover, is not carved, but contains a triangular light with elaborate tracery; a door leads from the west side of the transept down a flight of steps.

The **north side** of the nave resembles the south, but is plainer. At the north-western angle of the building stands a modern addition—a small residence for the "Suisse," who here, as at other French churches of importance, acts as a caretaker, and, resplendent in military costume and cocked hat, heads the gorgeous ecclesiastical processions in the church. We have no officer exactly corresponding to him in our cathedral churches, but his nearest English representative is the parish beadle, an officer still sometimes met with, though almost extinct.

From him we get the keys of one of the staircases—that of the south-west tower—by which we may climb to the upper galleries of the interior, and also reach the roof outside. Leaving the description of the triforium and clerestory to the next chapter, we will mount to the roofs of the aisles, for here we get the best opportunity of examining the **flying buttresses**; and since these are such important features in a Gothic building, they should on no account be missed. Mr. Ruskin likens the inside of a Gothic church to the right side of a piece of stuff, and the outside, with its supporting buttresses and flying buttresses, to the back of the same, where we see the manner in which the threads are carried across to produce the effect desired in front. But this comparison is hardly fair; for if the builders did indeed chiefly think of internal effect, yet the buttresses which they built to

support the vault are rendered graceful in themselves; their stiff upper bar which takes the thrust gives the idea of strength, the curved arch below, with openings in some cases between the straight and curved bounding lines, is in itself no ungraceful object.

It may be said that in some churches the use of flying buttresses is overdone, and gives the impression that the building is in such an unsafe condition that it needs shoring up; but this is certainly not the case at Amiens, and on a sunny day the play of light and shade on these flying buttresses is very beautiful.

FLYING BUTTRESSES: NAVE.

Those of the nave are simpler in construction than those of the choir and chevet. They have but to spring across the roofs of the original aisles, and abut upon the main vertical buttresses that carry the thrust down to the ground between the added chapels. A glance at the photographic illustrations will give a clearer idea than any amount of verbal description. Three illustrations are given, showing the buttresses of the nave, transept and chevet (p. 13) respectively, and a section of the nave (p. 6) showing how the flying buttresses without counteract the thrust of the heavy vault upon the vertical vaulting shafts within the church. Were these buttresses removed, the weight of the vault would force the walls asunder, a thing which has happened in some buildings, where the conditions of mechanical equilibrium were not correctly worked out by the designers.

As we walk round the roofs of the aisles and chapels within

the parapet, we notice the wealth of decoration lavished upon this part of the building: statues of men and beasts and grotesque creatures abound; gargoyles project far from the walls to shoot out the water well away from their bases. From the roof, too, a good view of the city is obtained; the episcopal palace and gardens can be seen from no other place so well as from the north side of the roof of the choir. This palace is not a building that offers any very beautiful features, built as it was during the eighteenth century, in Renaissance style.

FLYING BUTTRESSES: TRANSEPT.

We may mount also to the upper stages of the south-west tower, cross the galleries below and above the great western rose, see the small bells in the south-west tower and the two large ones in the north-west, make our way into the space between the high vault and the outer slate-covered roof; nay, reach the flèche itself if we so wish. This **spire** is entirely constructed of lead-covered wood, and is composed of not less than six thousand pieces, all so well mortised together that it has stood the winds of nearly four hundred years. The lower stage is octagonal; the next is terminated above by a circular crown. From this rises the spire, crocketed along its edges. At the top is an iron cross, and at the summit of this a cock. In the lowest stage are eight statues of angels.

At one time the flèche was gilt. In 1531 Jean Pingard, master plumber of Beauvais, covered it with lead, and in the same year Jean Rabache, painter and gilder, gilded the

ornaments; hence the name which the spire once bore of "le clocher doré."

PARAPET OF CHAPELS, NORTH SIDE OF NAVE.

THE CHOIR, FROM THE SOUTH TRANSEPT.

CHAPTER IV.

THE INTERIOR.

MR. RUSKIN advises the visitor to the Church of Notre Dame at Amiens to enter it for the first time by the Porch of the Gilded Virgin at the south end of the transept, for he says that almost all cathedral churches have much the same effect seen from the west end, but no others that he knows show so much of their nobleness from the south, "the opposite rose being of exquisite fineness in tracery and lovely in lustre; and the shafts of the transept aisles forming wonderful groups with those of the choir and nave; also, the apse shows its height better, as it opens out to you when you advance from the transept into the mid-nave, than when it is seen at once from the west end of the nave; where it is just possible for an irreverent person rather to think the nave narrow, than the apse high. . . . Then, being once inside, take what sensation and general glimpse pleases you . . . and in this first quarter of an hour seeing only what fancy bids you—but at least, as I said, the apse from mid-nave, and all the traverses of the building from its centre. . . . And if you have no wonder in you for that choir and its encompassing circlet of light, when you look up into it from the cross-centre, you need not travel farther in search of cathedrals, for the waiting-room of any station is a better place for you; but if it amaze you and delight you at first, then the more you know of it the more it will amaze. For it is not possible for imagination and mathematics together to do anything nobler or stronger than that procession of window, with material glass and stone—nor anything which shall look loftier with so temperate and prudent measure of actual loftiness."

The height of the vault ridge from the pavement is a little

over 140 ft., and the width, measuring from the centre of one of the pillars of the main arcade to the centre of the opposite one, about 48 ft., or about 43 ft. clear between the triforium walls; hence it will be seen that the ratio of height to clear width between the pillars is rather more than 3 : 1, a ratio which far exceeds anything known in England, save at Westminster, where the ridge of the vault is 103 ft. from the floor, and the width between wall-surfaces 35 ft.; so that the ratio is a little under 3 : 1. Thus it will be seen that the ratio of height to width at each of the churches is about the same, but that the French church is rather more than one-third again as high and wide as the English one.

The nave consists of six bays all covered, as are also the bays of the aisles and most of the sub-chapels, with quadripartite vaulting. To the east of this we have the transept, with its aisles east and west, also vaulted in the same way, all but the central square beneath the flèche.

The choir gates and the steps that must be ascended as we pass into the eastern part of the church are brought forward in line with the eastern arcade of the transept. The rectangular part of the structural choir is made up of three bays with aisles and three external chapels on each side; to the east of this is the apse with its radiating chapels, the Lady chapel to the east and three smaller ones on either side. The visitor will probably be struck with the brilliant way in which the cathedral is lighted. At one time most of the windows had painted glass, but much of this has disappeared. Some old glass, however, remains, and some has been repaired in modern times. The proportions of the three horizontal divisions of the nave and choir are very beautiful; the main arcade is surmounted by a triforium of moderate height, and above this rises a lofty clerestory. A detailed examination of these we must leave for the present, and confine our attention to what may be seen from the floor of the church. It will be noticed that the vaulting shafts run from the floor to the spring of the vaultiug ribs. This allows the full height to be seen. Had the long vertical lines been broken, or had the vaulting shafts been flush with the triforium walls, the effect would have been spoilt. As it is, we feel the whole height of the building as we stand on the floor; and the effect of height is emphasized if we are fortunate enough to be present, as the writer was, on the

occasion of a grand festival, when the church is thronged from end to end, and, disregarding for a moment the

THE NAVE, LOOKING EAST.

"Avis" hung upon the walls, which forbids us to stand on the chairs, we place one of these against the west wall, and gaze over the heads of the congregation, and compare the

height of the vault with the height of the people in the nave below.

The nave and all the aisles are plentifully furnished with movable chairs. These sadly interfere with the appearance of the building, for they are often stacked away in irregular order

MONUMENT OF BISHOP GEOFFROY D'EU.

in various places, and detract considerably from the picturesque qualities of photographs taken within the church.

The chief objects of interest in the nave are the two recumbent bronze **statues of the two bishops,** Everard de Fouilloy (d. 1222) on the south side, beneath the third arch from the west end, and Geoffroy d'Eu (d. 1236) beneath the corresponding arch on the north side. It was in the year 1867

that these monuments were moved to the places they now occupy. They once stood in the middle of the nave, over the graves of the bishops in whose memory they were erected, but in 1762 were moved westward to spots near the central porch; a marble slab was then placed over the actual remains of Bishop Everard, with the following inscription:

"Hic jacet nunquam perituræ memoriæ D D. Evrardus Episc. Ambian. qui fundamenta hujus basilicae locavit anno 1220. Monumentum ejus aeneum prope valvas a parte dextra translatum est anno 1762. Requiescat in pace. Amen."

A similar slab was placed over the grave of Geoffroy, bearing this inscription:

"Hic jacet piae admodum recordationis D D Godefridus d'Eu, Episc. Amb. qui hanc basilicam ad culmen usque perduxit. Obiit an. 1237. Huius monumentum conspice prope valvas a parte sinistra. Translatum anno 1762; requiescat in pace. Amen."

These two statues are masterpieces of the founder's art, each cast in one flow. No others equal to them in merit remain in France, save the monuments of the children of Louis the King, at St. Denis. These latter, of course, are of smaller size. These at Amiens, therefore, "are the *only two bronze tombs of her Men of the Great Ages* left in France" (Ruskin, "Bible of Amiens," p. 192).

Unfortunately, though the bronze remains intact, alterations have been made in the supports; the Abbé Roze tells us, the tomb of Bishop Everard was formerly supported by monsters engaged in masonry filling the space below the monument, to indicate that this bishop had laid the foundation of the cathedral. Surrounded by iron railing and rising now but little above the floor level, these two statues are not seen to advantage.

Round the monument of Bishop Everard runs the following inscription in thirteenth-century characters:

"Qui populum pavit, qui fundamēta locavit
Huius structure, cuius fuit urbs data cure
Hic redolens nardus, famâ requiescit Evrardus
Vir pius adflictis, vidvis tutela, relictis
Custos, quos poterat recreabat munere ūbis
Mitīb agnus erat, tumidis leo, lima supbis."[1]

[1] He fed the people, laid the foundations of this building, to his care the city was given. Here smelling of nard rests in fame Everard, a man kind to the afflicted, to widows a defence, to orphans a guardian, whom he could he refreshed with gifts. To gentle words a lamb, to swollen ones a lion, to proud ones a file.

The inscription round the monument of Geoffrey is as follows:

"Ecce premunt humile Gaufredi membra cubile,
Seu minus aut simile nobis parat omnibus ille;
Quem laurus gemina decoraverat in medicinâ
Lege qū divina, decuerunt cornua bina:
Clare vir Augensis, qui sedes Ambianensis
Crevit in immensis; in coelis auctus, Amen, Sis."[1]

The Sedes Ambianensis is no doubt the cathedral, which under his hand grew far up into the vast profound of heaven.

The old **labyrinth**, in the centre of the nave, was destroyed in 1825, but it has been imitated again in the present pavement, and the inscription has been reproduced (see page 20).

The **pulpit** rests against the last pillar of the nave on the north side (see illustration, page 61.) It is of vast size, and quite out of keeping with its Gothic surroundings. It is the work of one Dupuis, a sculptor of Amiens, who constructed it in 1773. Above it is an angel bearing in his hands a book on which we can read the words "Hoc fac et vives" (This do and thou shalt live). The cost was 36,000 livres, and the bishop, Monseigneur de la Motte, when paying it, wittily advised the sculptor to take these words for his motto in reference to what he considered his exorbitant charge.

Opposite to the pulpit, high up on the wall, we see a crucifix, a copy, by the brothers Duthoit of Amiens, of the Christ of Girardon, so much admired in the abbey church of St. Riquier, near Abbeville.

The **great rose window** at the west is about 10 mètres, that is nearly 33 feet, in diameter, and contains flamboyant tracery and glass to represent two of the four elements—earth and air; the north rose of the transept, which is about the same size, represents another element—water, and contains figures of kings and queens, while the south rose represents the fourth element—fire, and contains figures of angels.

Beneath the western rose is the **organ**, begun in 1425, finished in 1429, and restored in 1836 and again in 1887, resting on a projecting gallery built in 1422 and, like the organ, restored

[1] Behold the limbs of Geoffery press their lowly bed; whether he is preparing one less than it or like it for all of us. One whom a double laurel in medicine and divine law had decorated and double crests became him. Illustrious man of Eu, by whom the seat of Amiens grew in immensity: be thou increased in Heaven. Amen.

in 1836. The organ was begun with money given by Alphonse le Mire, valet-de-chambre to King Charles VI., and collector

THE NAVE, LOOKING WEST.

of the royal revenues at Amiens, and his wife, both of whom are buried within the church. At the same time Philip the Good,

Duke of Burgundy, gave further donations "to enable the good canons to finish the organ of 2500 pipes which they had begun to erect in their church." The upper part of the woodwork dates from the reign of Henry II. of France. The largest pipes are 8·12 mètres (about 26½ feet) in length, and 48 centimètres (about 19 inches) in diameter.

The nave has been the scene of several events celebrated in history. Here, in the month of January 1274, St. Louis, having been called in to adjudicate between Henry III. of England and his discontented barons, annulled the Provisions of Oxford; here Philip of Valois received the homage of Edward III. for Guienne; here Charles VI. married Isobel of Bavaria in 1385; here in 1550 a treaty between Edward VI. of England and Henry II. of France was signed; here in 1561 a fierce combat took place between the Protestants and Catholics; in 1594 the Duc d'Aumale, who represented at Amiens the party of the League, barricaded himself on the parvis; here in 1597 Henry IV. gave thanks after retaking Amiens from the Spaniards, who had captured it in the earlier part of the same year.

NORTH AISLE OF NAVE.

We will now make a complete circuit of the church, beginning just within St. Firmin's Porch on the north side of the west front.

The **Chapel of the Saviour of the world** is the first on the north side. It contains an altar with a statue inscribed on its pedestal "Salvator Mundi." There is also a painting of

one of the stations of the cross, Jesus consoling the daughters of Jerusalem. All these side chapels have had their walls encased with wood-work or marble, real or imitation, in Renaissance style, and their fronts are closed by grilles. The vaulting of this chapel is worthy of note; it is the work of Pierre Largent. The chapel was built by Cardinal Lagrange in 1375.

The Chapel of Notre Dame de Bon Secour is the next. The statue over the altar represents the Virgin and Child. It is of white marble, and was carved by Blasset, and given by Jean Quignon, Master of the Confraternity of Puy; round the pedestal of it we read:

"Dessus l'Enfer agréable
victoire."

This chapel, like the last, is the work of Pierre Largent. The painting is the second fall of Jesus beneath the cross.

The Chapel of St. Sauve, formerly dedicated to St. Michael, comes next. This chapel is the one that receives the greatest number of gifts from the pious, and is more visited by pilgrims than any other. On its north wall, over the altar, is one of the most interesting works of ancient art that the cathedral contains—a figure of Christ upon the cross represented in a way entirely different from that to which we are accustomed. The head is crowned, not with thorns, but with a jewelled crown of gold; the limbs, instead of being bare, are clothed with a long garment with sleeves and falling down to the feet, girt round the waist with a girdle. At the present time those parts that represent flesh are painted, the garment is gilt. The arms are stretched out horizontally, not as though the weight of the body was partly supported by the nailed hands.

T. Pelin.

THE BYZANTINE CRUCIFIX.

The origin of this statue is not known, but it is of a Byzantine type, and possibly was brought from the East to Amiens by some returning crusader. It stood until the time of the Revolution in the collegiate church of St. Firmin the Confessor, third bishop of Amiens. At some early date, before the present cathedral was built, the relics of St. Honoré were being carried through the city, and were for a few minutes placed in St. Firmin's Church; and just as they were being raised before being carried out of the church this figure, which then stood on the rood screen, bowed its head and followed with its eyes the procession as it left the church. Before this crucifix candles, the gifts of the pious, are constantly to be seen burning, typifying by their light and heat the faith and love of their offerers. Beneath the arms on either side are placed a number of relics in small circular cases. On the right hand are relics of the apostles, of the true cross, of the instruments of the Passion, of the table of the Last Supper, of the holy sepulchre, and various others; on the left side relics of St. Firmin the Martyr and other local saints, portions of the cradle of our Lord, relics of the Holy Innocents, etc. The painting in this chapel is one representing Christ falling beneath the weight of the cross and Simon of Cyrene coming to His help.

The Chapel of St. Honoré, the patron saint of bakers, whose story was told in the last chapter, is the fourth. It contains a statue of the saint by Vimeux of Amiens, and a painting representing Christ when, fallen beneath the cross on His way to Calvary, He recognised His mother. This chapel was founded in 1324 by Guillaume de la Planche, the dean of the cathedral.

The Chapel of Our Lady of Peace, whose statue, carved in white marble by Blasset, stands over the altar, is the next. It was once dedicated to St. Louis the King. The statue, like all the work of Blasset, departs much from our typical idea of the Madonna. The old severity of the mediæval type has passed away, and we have a comely woman modelled as in a classical work of art, which in form and expression represents rather a Venus than a Mary. It was presented to the church in 1634 by Antoine Mouret, Master of the Brotherhood of Puy, and formerly stood in the nave. This chapel contains a painting of Jesus falling beneath the burden of the cross.

On the pillar between this chapel and the next is a marble monument to Jean de Sachy and his wife by Blasset. This was given by Sachy, the Sheriff of Amiens and Master of the Confraternity of Puy, in 1643.

The Chapel of St. Firmin the Martyr is the sixth and last chapel on this side of the nave; over the altar stands a statue of the saint by Vimeux. Here we see two paintings representing the first two stations of the cross—Jesus condemned, and Jesus taking up the cross. The pictures of this series found in the various chapels are for the most part copies of the works of the old masters—Raphael, Titian, Vandyke, Poussin, and others.

Over the side doors of this chapel we may see two medallions representing St. Clair with a vase and St. Agnes with a lily. It was in this chapel that in old times crowns of flowers were given to those chosen to carry the relics of St. Firmin in procession on Ascension Day and on the day of the Fête-Dieu.

It will be best now to return to the west end of the nave, and begin to examine carefully the **south aisle.**

The first bay is occupied by a doorway leading from the street to the south aisle of the cathedral. As we stand by this we see two monuments. That nearest the west door is the monument of Pierre Bury, a canon of Amiens, who died in 1504, and was distinguished as a writer of Latin verse. Against the first pillar of the nave we see the monument erected to the memory of Canon Antoine Niquet, who died in 1652, and of his nephew, Pierre Guy, who died in 1694.

The Chapel of St. Christopher adjoins the second bay of the south aisle. A statue of the saint by Dupuis, an eighteenth-century sculptor, stands over the altar. In this statue the Child is represented sitting on the shoulder of the giant, and not in the usual manner, such as we see in the one carved on the exterior wall of the chapel. There is an old saying that on the day on which one has seen the statue of St. Christopher one will meet no accident. This belief is expressed in the following Latin couplet:

"Christophorum videas,
Postea tutus eas;"

and this may have led to the dedication to this saint of the first chapel that one sees on the right hand on entering the church

from the west. It is close to two doors, and no doubt at the time the chapel was dedicated the Virgin's Porch was not closed, as it is now. The paintings representing the stations of the cross are continued in the chapels on this side; and in this chapel we see Christ falling for the third time.

The Chapel of Notre Dame de Foy comes next. Over the altar may be seen the wonder-working statuette carved in oak, about 9 inches in height, which was found at Foy, in Belgium, in 1609, and was given to the Augustinians at Amiens in 1629, and soon became famous on account of the cures that were wrought in its presence. Three of these were declared to be miraculous by François de Caumartin, bishop of Amiens (1618–1652), as well as the raising to life of a child that had died unbaptised. This statuette was saved at the time of the French Revolution, and afterwards was placed in the cathedral. Before this the chapel was known as that of the Annunciation. Over the altar and behind the miraculous statuette we may see the story of the Annunciation carved in relief by Blasset in white marble. In this chapel are several paintings. Jesus stripped of His clothes, and Jesus nailed to the cross, form part of the series of the stations of the cross; there is also a large painting representing a miracle wrought by Our Lady of Foy: a copy from an ex voto by Frère Luc.

MONUMENT OF PIERRE BURY SOUTH AISLE.

The Chapel of the Assumption is the next in order. Here we see some more of Blasset's work—a marble statue of the Virgin, and sundry cherubs of the conventional type. This

was given by Michel Martin, Master of the brotherhood of Notre-Dame-du-Puy, in 1678. Under the statue is carved this legend:

"Michel Martin a compagne Marie."

This chapel contains a painting of the death of Jesus.

The Chapel of St. Stephen is the fourth on this side. The altar-piece and statue, however, have no reference to St. Stephen, but to the Virgin. The former is a painting by Frère Luc, the Franciscan representing the reception of His dying mother by Christ. Before this stands a statue of the Virgin and Child. In this chapel there is a painting of the Descent from the Cross. On the pavement we see a slab which marks the grave of Feydeau de Brou, bishop of Amiens (1692-1706).

MONUMENT OF CANON ANTOINE NIQUET.

The Chapel of St. Margaret is the fifth and last. The statue of the saint is by Vimeux. The painting, representing the Entombment, completes the series of the events connected with the Crucifixion, which began in the opposite chapel on the north side of the nave. This series was placed in the church in 1842.

There is nothing calling for any lengthy notice in the windows of the nave and its aisles; the only one in the west wall of the nave itself is the large rose. At the west end of each of the aisles there is a small circular window with eight foliations set inside a triangle with curved sides. One peculiarity that may be noticed is, that in one or two instances, where part of a window is blocked on account of

the arrangement of the walls, a pattern representing the window tracery has been painted on the interior wall.

We now enter the **transept**, which is full of interest. The windows of the aisles are worth notice. They are of a

THE SOUTH TRANSEPT.

plain character—characteristic of Early French Gothic—two lancet-headed lights with a circle over them. The south end of the transept is very richly ornamented on its inner surface. Above the porch of the "Gilt Virgin," beneath the comprising arch, are three trefoil panels containing full-length

angelic figures, and the wall up to the level of the triforium string-course is decorated with an arcade of pointed arches, with trefoils and quatrefoils in their heads. Above the string-course are five open arches, behind which the triforium

THE NORTH TRANSEPT.

passage is continued, and through which we can see a series of windows stretching right across the wall; above this there is another series of windows, and above this again the huge rose; it will thus be seen that from the string-course below the triforium upwards, the wall is as it were one sheet of glass,

It is calculated that the glass in this church occupies an area equal to one-tenth of the area of its ground plan—about 8,600 square feet.

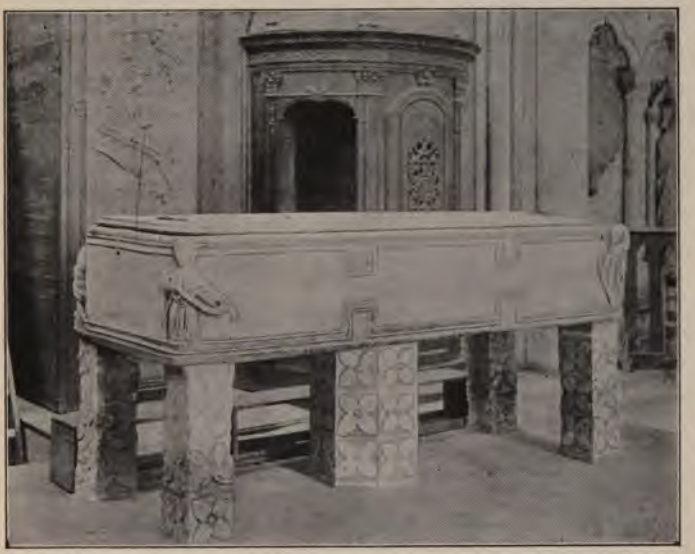
The north end of the transept bears, above the string-course, a strong resemblance to the corresponding part of the south wall just described; below it, however, it differs. The doorway of St. Honoré's porch is permanently closed, and in front of this temporary altars are frequently erected for certain festivals. Above it is a crucifix attached to the wall, and statues of St. John and the Virgin on a lower level; these were placed there in 1830; they previously stood in what was then the cemetery of St. Denis, now known as the "Place St. Denis," which is laid out as a public garden.

On the east side of the doorway is a monument to Pierre Sabatier, bishop of Amiens (1706-1733). It is a pretentious one: a pyramid of stone on the top of which stands an urn; below, surrounded by clouds, an angel flies, blowing a trumpet; and at the base of the pyramid the bishop appears as if half risen from his couch. Several other monuments will be found in this part of the church: one, on a pillar, commemorates the Amienois poet Gresset.[1]

[1] Jean Baptiste Gresset was born at Amiens in 1709. As a boy he showed great promise, was brought up by the Jesuits, became a novice of the order, was sent to Paris to pursue his studies, and then, while still under twenty, became a professor in a college at Rouen. Here, at the age of twenty-four, he published the one poem on which his reputation as a poet is founded,—"Vert, Vert." It is a story of a parrot who had been brought up in a convent, and all whose talk consisted of prayers and passages of Scripture. He was sent as a visitor to another convent to please the nuns, but fell into bad company on the way, and when he reached the second convent scandalised the holy sisters by his bad language. He was thereupon promptly sent back to his old home in disgrace, punished by solitary confinement and prison fare, repented, was forgiven, and killed by kindness. The descriptions of convent life, with all its little trivialities, are most charming. Gresset became famous, went to Paris, and published other poems. Soon after this a charge of writing licentious verse was made against him, and he was expelled from his order; the real cause of dissatisfaction was probably that in "Vert, Vert" he seemed to hold nuns up to ridicule. He became a member of the Academy, wrote some plays of no great merit, and then retired to Amiens full of remorse for having acted in such a way as to incur the censure of the Church. He submitted himself to the ecclesiastical authorities, and thenceforth became their devoted servant? He died in 1777, and was buried in the cemetery of St. Denis, but his remains were afterwards transferred to the cathedral.

Against the western pillars of the crossing we see on the north side the monument of Cardinal Hémart, who kneels before the head of John the Baptist; and in the corresponding position, on the south side of the nave, a monument of an Abbé of St. Acheul, in which he is represented kneeling before a statue of the Virgin and Child.

Towards the north end of the west aisle of the transept



THE ANCIENT FONT.

stands the old baptismal **font.** This is older than the present cathedral. It is rectangular in shape, and stands so that its longest sides, measuring about 7 feet, run east and west. It is supported by five pillars, square in section, one a teach corner, one in the centre. The figures of some of the prophets may be made out at the corners. The shape of this font is strange: it seems to indicate that it was constructed so that even an adult might be baptised in it by immersion, lying at

full length as in a bath. A curious custom prevails with regard to this font, which the writer was fortunate enough to see when he visited the church in the early part of June 1901, to gather materials for this book. He had heard of this old font and its approximate position, but failed to find it. He noticed, however, that the north end of the west aisle of the transept was draped in white, and that what seemed an altar stood in this part of the church, also draped all round in white. On inquiry he found that this altar was the font for which he was in search, and that it had been made by placing a cover over the top. The day of the "premier communion," renewal of baptismal vows and confirmation was at hand, and the candidates had to be taken up to the font, converted for the time into an altar, to take upon themselves the vows that had been made in their names by their sponsors at their baptism. When this ceremony was over the coverings were removed, and he was able to secure the photograph here reproduced.

Not far from this a little erection of painted and gilded wood furnished with a canopy may be seen; it contains certain small relics of St. John the Baptist.

On the western side of both transept aisles, on the walls dividing them from the easternmost chapels of the nave, may be seen some elaborate groups carved in stone and painted; those on the south side represent certain incidents in the life of St. James the Great, derived from the "Golden Legend" of Jacques de Voragine. The four compartments contain the story of the conversion of Hermogenes and Philetus. The former was a Pharisee and magician, the latter was his pupil. In the first compartment we see St. James preaching to the Jews, and Philetus sent by his master to convict St. James of false teaching. In the second, St. James sends a cloak by Philetus to Hermogenes, which Hermogenes had tied up by sorcery but St. James has undone. In the third, demons come to take St. James by the order of Hermogenes, but fail. In the fourth, Hermogenes is delivered by St. James. These carvings were given by Guillaume Aux Coustaux, M.A., B.D., a great benefactor to the cathedral. He died in 1511. There is a legend connected with this carving. It is said that once upon a time the millers wished to choose a patron saint, and resolved to choose that one on whose statue a dove let loose within the cathedral should perch; much,

however, to their disgust, the dove settled on the head of one of the demons represented in the third compartment of this series of sculpture.

In the wall-arcade below we see some carvings in white marble in high relief, representing some incidents in the life of the Virgin, and below these seven tablets of black marble on which are inscribed in letters of gold the names and titles of the various Masters of the Amienois Brotherhood of Notre-

CARVED WORK IN THE SOUTH TRANSEPT.

Dame-du-Puy (Our Lady of the Well) from 1389 to 1729. The chief object of the brotherhood was to promote art work of various kinds in honour of Our Lady. Many of the statues in the cathedral were given by the masters of this order.

Nearly opposite to the carvings, beneath the eastern arcade of the transept, stands the chapel of Notre Dame-du-Puy. The style of its architecture is that of the time of Louis XIII. Some of the decorations are due to Blasset. The altar-piece

represents the Assumption, was given by Antoine Pingré, Master of the Brotherhood, and is the work of Franken, a Fleming. Three statues may also be seen—namely, of Judith, David, and the Virgin, who is drawing a child from a well. This has reference to the name of the order, Confraternitas Putei. The surrounding railing is of copper, and was given by Antoine Pingré in 1627.

In the corresponding position on the north side is a similar chapel or shrine of St. Sebastien. This chapel was founded as the result of a vow made by the city when it was visited by the plague in 1462. The altar-piece, Christ on the Cross, was painted by Quentin Warin in 1638, and was given by Jean Hémart and François Mouret, Masters of the Brotherhood of Notre-Dame-du-Puy. This, like the shrine on the opposite side, is adorned with three modern statues of St. Louis, St. Roch and St. Sebastien. Under the last we may read the words "Triplicem medicum dat Gallia pesti." These statues were placéd here at the time of the restoration of the chapel in 1832, when cholera for the first time visited Amiens.

On the wall between the Chapel of St. Firmin and the transept aisle we notice four groups of carving, similar to that we have described on the corresponding wall on the south side. These represent different parts of the Temple at Jerusalem: the outer court, where a priest is sacrificing; the tabernacle, whence Christ drives out the unholy traffickers; the holy place, where a priest is burning incense before the table of shewbread; and the holy of holies, where we see the high priest before the ark. This carving was executed in 1523 by the order of Jhan Wuist, a canon of Amiens, as might be learnt from an inscription.

We now ascend the steps that bring us up to the level of the choir, to make a circuit of the aisles and processional path round the sanctuary.

But we may first visit in the north-east corner of the transept the **Chapel of St. John Baptist.** It was dedicated to that saint at the beginning of the eighteenth century, in fulfilment of a vow made by the city of Amiens in 1668, when the plague carried off about 30,000 of the inhabitants. The altar, erected in 1710, is most elaborate, and is composed of precious marbles; above it is a bas-relief in wood carved in 1780 by Carpentier, and statues of St. Firmin and St. Francis of Sales by Poultier,

In this chapel is the tomb of François Faure, bishop of Amiens (1653-1687), almoner of Anne of Austria; he was considered one of the finest preachers of his day.

This chapel contains the most precious treasure that the cathedral possesses—nothing less than the head, or rather part of the head, of John Baptist. It is always spoken of as the "Chef de St. Jean Baptiste." Every one knows of Salome's dance and the manner in which Herodias compassed the death of John; but every one does not know the subsequent history, as the Gospel story ends with the presentation of the head to Herodias by her daughter, and the burial of the trunk by John's disciples. Where the corpse was buried we are not told—whether near the desert fortress of Machærus, where he met his death, or in some other part of the country.

It has, however, been handed down by tradition, and we see this tradition represented in the carving on the wall between the choir and north choir aisle, that Herodias, when she saw the head of her enemy before her, vented her spite by striking the forehead with a dagger, inflicting a wound on the lifeless brow, traces of which may still be seen in the relic preserved at Amiens. Herodias feared that if the head and body were laid in one grave the murdered saint might be restored to life. We know from the gospel that the possibility of such a restoration having taken place entered into Herod's mind. To prevent such an event as far as she could, Herodias kept possession of the head, and it was afterwards buried in Herod's palace at Jerusalem. Here it remained forgotten for many years, until in the fourth century it was discovered by some monks. There are conflicting accounts of what became of it then: by some it is stated that it was taken to Cilicia and thence to Constantinople; others think that it was not taken to these places, but direct to Emesa in Phœnicia, where at any rate a head said to be St. John's was to be seen in the year 453 A.D. Whether it had been carried to Europe and thence to Phœnicia, for safety or for some other reason, or was taken thither direct from Jerusalem, we do not know. But anyhow the relic was once again forgotten and lost sight of until the year 753, when Marcellus, the abbot of a monastery at Emesa, is said to have had a vision in which he saw John the Baptist, who told him that his head was lying buried in a grotto not far from the monastery. Search was

made for it, and it was found in the spot indicated by the saint. The bishop placed it for safety in the sacristy of the abbey, and in course of time it was removed to a new church close at hand built to receive it. Here it remained for a time; but in the year 810, the monks, fearing that the saint's head might fall into the hands of the Saracens, took it to Comana, but whether to the Cappadocian or Armenian town of that

HISTORY OF ST. JOHN BAPTIST.

name is uncertain. Here again it was forgotten; but in the year 850, Ignatius, Patriarch of Constantinople, is said to have had its position revealed to him in a dream, and by order of the Emperor it was brought to Constantinople and placed in the monastery of Studius. Here it remained for over two hundred years undisturbed. The Emperor Alexius I. (Comnenus), who reigned from 1081 to 1118, writes of it as still being at Constantinople; but beyond this we have no notice of it

until its discovery by Walon de Sarton, who brought it to Amiens.

He was a canon of the Church of St. Martin at Picquigny, near Amiens, who had joined the crusades. It was one of the objects of crusaders to find relics in the Holy Land, and Walon seems to have been very successful in this way: he found what purported to be the head of St. Christopher, and

HISTORY OF ST. JOHN BAPTIST.

an arm of St. Eleutherius, but for some reason he had to send them to Troyes. He was on his way back from the Holy Land, and broke his journey at Constantinople, and stayed, as was the custom of travellers in those days, at a monastery, once a palace. Although he was in orders, yet his hair had grown over his tonsure during the time he had been fighting in the Holy Land, so that he did not think it seemly to join the monks at their devotions. He prayed

alone in a corridor without, and while at his prayers the thought that he was returning home without any relic sore distressed him, and he prayed the more earnestly that God would vouchsafe to show him where and how some precious relic of the saints of old might be found. His prayer, so the account runs, did not remain long unanswered, for as he rose from his knees he saw an opening in the wall behind a grating, stuffed with straw, and a cursory examination convinced him that here he might possibly light on something valuable, but he resolved to defer his search until all was quiet.

To us it may seem that there was a lack of honesty about the worthy canon's proceedings; we must not, however, judge him by the standard of our day, but by that of his own; and the appropriation of relics which were in the possession of other people, without their knowledge, was not uncommon, and was not regarded in the light of a serious crime. He made his final search on April 12th, 1204, when nobody was about, and lighted on several important relics; and among them he found one that bore the inscription ἅγιος Ἰωάννης Πρόδρομος. This was the relic now at Amiens, and consisted of part of the head of St. John. It would seem that it had been intact for many years, until, probably in the time of Constantine X. (Monomachus), who died 1054, it had been divided and the upper part of the face alone had been given to the Monastery of St. George-in-the-Arsenal at Constantinople. Walon said nothing to the monks about his prize, but carefully packing it up took it with him when he resumed his homeward journey, and gave it when he reached home to Richard de Gerberoy, bishop of Amiens, on December 17th, 1206, and he placed it in his cathedral, where it has been preserved ever since.

The history of this relic has been fully told more than once, especially by the Amienois historian Du Cange, who died in 1668, and more recently by Charles Salmon, from whose octavo volume on the subject the foregoing account has been abridged. It is considered by many that the authenticity of this relic has been established beyond a shadow of doubt, yet the sceptical may think that there are some weak if not missing links in the chain of evidence. We do not wish to dogmatise on the subject; it, however, strikes us as strange that when the head was for the first time discovered, it was

lost sight of again, and that it was necessary for St. John on more than one occasion to appear in vision and point out its whereabouts It would have seemed that such a precious relic would have been guarded with the utmost care, and that it would be well known where it might be found. The genuineness of the relic has been authoritatively recognised by the See of Rome. In 1604 the Pope, Clement VIII., begged for a portion of the head, and that is still preserved at the Church of St. John Lateran.

The relic was in danger of spoliation or destruction in the days of the great Revolution, but from this it was saved by the devotion of the mayor of Amiens, by name Lecouvé, who preserved this and other valuables, nay, the cathedral itself, from destruction at the hands of the revolutionists.

RELIC OF ST. JOHN BAPTIST.

This relic is carefully locked away in the sacristy of the chapel, and only shown on certain festivals of the saint —on the third Sunday in Advent, for instance, and on the day of St. John's Nativity, June 24th, and during the octave following. It is then placed on the altar, and draws crowds of pilgrims from all quarters to pay it due reverence. As the writer has not been present on any of these occasions, he has not been able to see the relic; he therefore can only translate the description of it given by Charles Salmon, who had special opportunity granted him of examining it. He says: "It consists of the front part of the head of the holy Forerunner from the upper jaw up to the forehead, together with the temples. One may see over the left eye a hole, which is the trace of the blow given with the dagger by Herodias when the head of St. John was brought to her after his execution. The relic is enshrined in a sheet of silver gilt, terminating in a hemispherical cap, on which an enamelled medallion cup represents St. John pointing out our Lord. This receptacle, decorated with pearls and precious stones, and again covered by a valuable piece of rock crystal, is fixed on a gilt plate also adorned with precious stones and pearls. A cover of silver gilt in the form of a sarcophagus, bearing on the top an image of the holy Precursor, is always

kept over the rock crystal. This piece of goldsmith's work, in the finest taste, enriched with precious stones, completes the reliquary, which was constructed in the years 1876–77 by the house of Poussielgue-Rusand at Paris, the cost being defrayed by the offerings of the clergy and the faithful. The rock crystal only is ancient."

The old reliquary, of pure gold, made in the fifteenth century, passed into the melting pot in 1793. It appears that the mayor sacrificed the valuable setting, which was all the revolutionists would care for, preserving only the precious gem—the head of the holy Baptist. The modern reliquary is a facsimile of the old one. Before the dedication of this chapel to St. John the relic was kept in the treasury, which once stood on the north side of the choir a little farther to the east.

MONUMENT OF BISHOP GÉRARD DE CONCHY.

A little to the east of this chapel, in a niche in the north wall of the outer choir aisle, may be seen the tomb of Gérard de Conchy, bishop of Amiens (1247-57), who was also a crusader. To the east of this are two doors : the first was used as a way to the palace, the second to the eighteenth-century sacristy now destroyed. Between them is an inscription, "The Wells of St. Ulpha," to mark the spot where, according to tradition, the holy maiden, whose statue we have noticed on St. Firmin's porch, used to come to draw water when she dwelt at Amiens

in the eighth century. Beyond these doors, and facing westward, we see the altar and statue of our Lady of Pity, or of the Seven Sorrows.

But before we examine the apsidal chapels, we must notice the beautiful carvings in high relief upon the wall which separates the choir from its north aisle. These represent various incidents in the history of St. John the Baptist. They are arranged in two groups of four subjects under four ogee canopies, each group occupying the space between two of the main pillars of the choir. Beneath the chief carvings are ten medallions in the western bay and five in the eastern bay. The series begin from the west both above and below, (see illustrations pp. 76, 77). The titles of the subjects in high relief are inscribed below in sixteenth-century French :

1st Subject.—John preaching in the wilderness.
Sainct Jhan preschoit au desert par constance
Adfin que on feict les pechetz penitance.
2nd Subject.—John baptising Christ.
Jhesus entra au flœuve de Jordain
Où baptesme eubt de sainct Jhan por certain.
3rd Subject.—The Pharisees demanding of John who he is.
Interrogue sainct Jhan quy il estoit
Dict estre voix quy au desert preschoit.
4th Subject.—John pointing out Christ.
Sainct Jhan voyant Jhesus vers luy marcher
Vecy le agneau de dieu (dict-il) luy tres cher.

The ten medallions below represent :

1. The vision of Zacharias. 2. Zacharias coming from the Temple. 3. The meeting of Zacharias and Elizabeth. 4. The visitation of the Virgin. 5. Mary with Elizabeth. 6. The birth of John. 7. The circumcision of John. 8. John is presented to his mother. 9. Zacharias writes the child's name. 10. John in the desert.

In the next bay we find:

1st Subject.—John before Herod, and John imprisoned.
Pour arguer Herode de adultere
Sainct Jhan fus mis en prison fort austere.
2nd Subject.—Salome dancing before Herod and Herodias.
De Herodias la fille demanda
Le chef de sainct Jhan Herode le accorda.
3rd Subject.—The beheading of John.
En prison fut sainct Jhan decapite
Pour avoir dict et presche verite.
4th Subject.—Herodias receiving the head of John.
Le chef d'un sainct Jhan fut a table pose
Puis dun cousteau dessus loeul incise.

The five medallions below represent:

1. The burial of John's body. 2. Crowds and miracles at his tomb. 3. The burning of his bones. 4. The casting of the ashes to the winds. 5. Walon de Sarton presenting the head to the Bishop Richard de Gerberoy.

These carvings were executed in 1531, as we may see from the incised date on the plinth They are painted. The figures show great naturalness and expression. The execution scene is treated in a very realistic manner; in the banquet and dancing scene we see the loaves upon the table before Herod and his wife, and a monkey gazing with evident admiration on the dancing maiden. In the last scene Salome faints in horror.

THE AMBULATORY, SOUTH-EAST.

We must now commence our examination of the **Apsidal Chapels**. According to Viollet-le-Duc their architecture strongly resembles that of the Sainte Chapelle at Paris. The tracery of the windows and the construction is the same. Each, with the exception of the Lady Chapel, is lighted by three two-light windows about 46 feet in height, containing much original glass.

The Chapel of St. Quentin the martyr, the second apostle of Amiens, is the first we come to on the north side. Here the original arcading running round the walls may be seen, this chapel not having been encased with wood, as many of the others have been. There is no statue, and a door from the chapel opens out into a corridor leading to a modern

chapel known as the "Salle de Catechismes," where children are instructed in religious knowledge and low mass is said on Sundays.

The Chapel of St. John the Baptist is the next in order, and here we find the marble tomb of Jean Rolland, bishop of Amiens (1375-88). A copy of the painting of the Assumption by Baroche has been hung in this chapel.

The Chapel of St. Theodosia, which was restored at the expense of the Empress Eugénie, and dedicated after the restoration on October 12th, 1854, in the presence of Napoleon III. and the Empress, is the next. It is elaborately painted from floor to vault, as are also the Lady Chapel and the chapel on the south side corresponding to that of St. Theodosia. This saint was an Amienoise, and her remains were discovered on April 1st, 1842, in the catacombs at Rome. They were translated to Amiens in 1853, and are preserved in this chapel. The heart of Antoine de Salinis, bishop (1849-56), during whose episcopate this chapel was restored, who died Archbishop of Auch in 1861, was brought to Amiens in that year, and lies on the left side of the altar. Before the altar lies the body of Bishop Louis Desiré Bataille (1873-79). The chapel was originally dedicated to St. Augustine, whose life we see depicted on the old glass that fills the central window. The glass in the two other windows, representing incidents in the life of St. Firmin and St. Theodosia, is modern.

The Lady Chapel stands in the usual place, directly to the east of the high altar. It is known as the "Petite Paroisse." It is richly painted. The altar, presented by the city of Amiens at the time of the restoration, was consecrated by Monseigneur Boudinet on November 6th, 1862. Two tombs may be seen under canopies in the north wall; they are those of Thomas of Savoy, a canon, who died in 1335, and of the bishop, Simon de Goucans, who died in 1325. The monument of the latter is not the original, but a facsimile, so far was the restoration carried; the original may be seen in the Museum in the Rue de la République. This chapel was built in the first half of the thirteenth century—the age when there was a great outburst of devotion to the Virgin, and when so many Lady chapels were built, rebuilt, or enlarged. Somewhere in this chapel lies the body of Robert de Fouilloy, bishop (1308-21),

but the spot is not known. The glass, except for some restoration, is original.

Immediately opposite to this chapel and in the wall behind

MONUMENT OF CANON LUCAS AND CARDINAL DE LA GRANGE.

the high altar is a monument which has enjoyed an undeserved popularity. A statue on it was for many years thought the most beautifu object to be seen in the church. Popular taste,

however, has to a certain extent changed for the better, and the statue no longer attracts so much admiration as formerly. The tomb is that of Canon Lucas, founder of a school for orphans in Amiens, who died in 1628. Between the statue of the canon and that of the Virgin is the figure above mentioned, that of the Angel Weeper—a fat winged boy, his left arm resting on an hour-glass, his right elbow on a head from which the lower jaw has been cut away: the idea of thus representing the emblem of death may have been suggested by the relic of St. John already described. The statue is the work of Blasset, and is counted his masterpiece, Below this monument in a niche is a monument in white marble to Jean de la Grange, treasurer of Charles V., who resigned his post as bishop of Amiens in 1375, and returned to Avignon, where he died in 1402.

The Chapel of the Sacred Heart is immediately to the south of the Lady Chapel. Originally it was dedicated to St. James the Great. It received its new dedication in fulfilment of a vow made at the time when cholera, which had been devastating the city, abated immediately after the dedication of the city and diocese to the sacred heart of Jesus in 1866. All in this chapel is very smart and rich, and highly coloured. The central window is filled with modern glass representing incidents connected with the epidemic, such as the visit of the Empress Eugénie to the city and hospital. The glass of the other two windows is old (restored). The glass of one of these was transferred to this chapel from that of St. John Baptist on the north side. Here may be seen the grave of Bishop Boudinet, who died in 1873.

It is pleasant to pass from these highly decorated chapels to the others where the stonework of the walls is not covered with gaudy modern paint.

The Chapel of St. Francis of Assisi comes next. Over the altar we see a statue in low relief, carved on wood, in which the saint is represented contemplating a skull. Opposite to this chapel, in the processional path, it will be noticed that the square stones of the pavement are incised with diagonal lines, to commemorate the massacre of Catholics by Protestants on this spot in 1561. In this chapel hangs a copy of a painting by Baroche representing the Madonna of the People.

The Chapel of St. Eloi, and St. Domice, a canon of Amiens, is the last apsidal chapel on the south side. This, like many of the other chapels, had its walls covered with wood; but when, in 1846, some of the woodwork was removed, an interesting series of paintings was discovered in the wall-spaces included beneath the arches of the arcading. These date from the sixteenth century, and represent the eight Sibyls. These paintings were executed by order of Adrien de Hénencourt, a canon of the cathedral, who founded this chapel in 1527, and whose portrait also occurs on the side opposite to the Sibyls. At the back of this chapel is a doorway leading to the chapel of the Maccabees and to the new vestry.

ENTRANCE TO THE CHAPEL OF THE MACCABEES.

The Chapel of St. Joseph occupies two bays of the outer aisle. It corresponds to the chapel of our Lady of Pity on the north side of the church. The altar, with its statue over it and twisted columns on either side, stands against the east wall. The south wall is arcaded. The chapel is filled with stalls facing north and south, and is used for parochial services on week-days.

The Chapel of St. Peter and St. Paul corresponds with the chapel in which the head of St. John the Baptist is kept. Before we reach it we pass a doorway which once opened out into the "Cour du Puits de l'Œuvre," and over it we notice two colossal heads carved in stone, said to represent two gardeners who gave the land on which the cathedral was built. The chapel of St. Peter and St. Paul has statues

of these two saints, and between them a painting over the altar of the Adoration of the Magi. In this chapel the font for the use of the parish is placed.

Before leaving the choir aisle we must examine the carvings in high relief on the wall separating the choir from its south aisle, corresponding with those on the north side representing the life and death of St. John the Baptist. The eight groups here represent incidents in the life of St. Firmin the Martyr, and were carved about 1489.

The group under the first bay somewhat passes beyond the limits of the width of the bay, for beyond the arch or canopy at either end stands a tower; on the left-hand side of the one to the west we see the donor of this work, Canon Adrien de Hénencourt, and by that on the other side St. Firmin kneels ready to receive the headsman's blow. The subjects are described in inscriptions in old French as follows:

1st Subject.—St. Firmin entering Amiens.
Le disieme de octobre amiens. Saint fremin fit premiere entree
Dont faustinien et les siens Ont grande joie demonstree.
2nd Subject.—St. Firmin preaching.
Au poeuple damiens anūcha La sainte loi evangelique
Tant que plusieurs deulx advescha A tenir la foy catholique.
3rd Subject.—St. Firmin baptising Faustinien's daughter.
Faustinien la noble attile Fēme agrippina famille enfans
Baptisa avec trois fois mille Pour ung jour la foy cōfessās.
4th and 5th Subjects.—St. Firmin sentenced and executed.
Longulus et sebas Des ydolatres a linstance
Le sainct martyr par faulz moyen Emprisoneret et puis sas ce.
Que le poeuple en eut cognaissance. Secretement contre raison
Firet de nuit soubz leur puissance Trēchier sō chief en la prison.

In the next bay the story is continued as follows:

1st Subject.—St. Salve exhorts the faithful to pray for the discovery of St. Firmin's remains.
Sainct saulve son poeuple incitoit De faire a dieu priere pure
Désirant scavoir ou estoit De sainct fremin la sepulture.
2nd Subject.—St. Salve contemplating the rays proceeding from a cloud which point out St. Firmin's grave.
Sainct saulve en eslevans les yeulx Apporcheus du trone divin
Cōme un rais du soleil dessus Le corps du martir sainct fremin.
3rd Subject.—The discovery of St. Firmin's relics.
Quatre evesques, beauvais noyons Cambray therouenne aidant dieu
Vindrent voir cette invention Evocquez par l'odeur du lieu.
4th Subject.—The translation of St. Firmin.
A sainct achœul en chasse mys Fut puys en amyens apporte
Plusieurs malades la transmys Le depriant eurrent sancte.

Under the carving in the first bay was buried, in 1489, the uncle of the donor, Ferry de Beauvoir, bishop (1457-73). The wall is decorated with paintings of the apostles, monks, and canons, by Pierre Palette (1532). Beneath the carving in the second bay is a recumbent statue by Antoine Auguier of Adrien de Hénencourt (p. 91). To the same artist are due the medallions illustrating the life of St. Firmin before his arrival at Amiens. The subjects of these are: 1. His baptism; 2. his

PANELS SHOWING THE HISTORY OF ST. FIRMIN.
With tomb of Bishop Ferry de Beauvoir.

education; 3. the baptism of St. Firmin's father; 4. St. Firmin preaching; 5. his consecration; 6. St. Firmin in Auvergne; 7. at Angers; 8. building a church; 9. working miracles; 10. healing lepers; 11. healing a blind man; 12. working a miracle; 13. casting out a devil.

The carvings are marked by much merit; the various expressions on the faces of the figures are especially noteworthy. The figures, as in the other carvings, are coloured.

THE CHOIR AND HIGH ALTAR.

The Choir.

Just outside the choir gates stand two statues of St. Vincent de Paul and St. Charles Borromée respectively. There was formerly a rood screen, but this has been removed; the wrought

PANELS SHOWING THE DISCOVERY OF ST. FIRMIN'S RELICS.
With effigy of Adrien de Hénencourt.

iron grille dates from 1762. The great feature of the choir is the splendid wood carving of the stalls and canopies over them. "Whatever you wish to see," says Mr. Ruskin, "or are forced to leave unseen, if . . . the necessities of precipitate locomotion . . . have left you one quarter of an hour for the contemplation of the capital of Picardy, give it wholly to the cathedral choir. Aisles and porches, lancet windows and roses, you can see elsewhere as well as here—but such carpenter's work you

cannot. It is late—fully-developed flamboyant, just past the fifteenth century—and has some Flemish solidity mixed with the playing French fire of it; but wood carving was the Picard's joy from his youth up, and so far as I know, there is nothing else so beautiful cut out of the goodly trees of the world."

This work of carving was begun in 1508 and finished in 1521; the guardian of the cathedral will point out to the visitor these dates incised upon the stalls. We know the names of the carvers. Arnold Boulin, "menuisier" of Amiens, contracted to execute the stalls for the sum of seven sous a day for himself and his apprentice, and twelve crowns (of 24 sous each) per annum for general superintendence of the work. Antoine Avernier, image cutter, agreed to carve the figures at thirty-two sous the piece. Alexander Huet was afterwards employed to help Boulin, and in 1516 one Jean Trupin, a simple workman, was employed at three sous the day. He seems to have been a good carver; it is his portrait, probably, that we may see on the arm of the eighty-fifth stall, with his name beneath it. Four of the canons were appointed to supervise the work and select the subjects. It is noteworthy that the master workmen were not above learning from others. Boulin visited Beauvais and St. Riquier's abbey church near Abbeville, and both Boulin and Huet went to study the stalls of Notre Dame at Rouen.

Some of the wood came from the neighbourhood of Amiens, some from Holland, and splendid wood for carving it must have been. The figures are all small, but are executed with the most wonderful minuteness and care. The carving was all done in the hall of the bishop's palace, turned into a studio for the time, and when complete it was put together in its place. All of the woodwork is mortised together, not a nail or screw is used throughout it. The stalls originally numbered 120; there are now only 110. It would be impossible in the space at our disposal to give a detailed list of the four hundred subjects carved on the stalls. A book, "Les Stalles et les Clôtures du Chœur de la Cathédral d'Amiens," by Messrs. Jourdain and Duval, canons, gives full details; and the verger has a list in manuscript of the subjects, neatly written in English, which he hands to English travellers for their use. The subjects are taken from the Old and New

CHOIR STALLS: THE STORY OF JOB.

Testaments, and from the legends of the Virgin; besides these are subjects allegorical, moral and satirical. The four tall pinnacles are capped by carvings representing the church and the synagogue, and by statues of St. Michael and St. Paul. The number of the figures in the stalls is said to be 3650. Adam, Noah, Melchisedec, Abram, Jacob, Joseph, Moses, Samson, David, Job, appear among them. The carving showing the sore afflicted patriarch covered with boils is most realistic. The Bourbon lilies, which were carved between the stalls, were hacked off in the days of the First Revolution.

CHOIR STALLS, SOUTH SIDE.

On the pavement of the choir may be seen memorial tablets to three bishops: de la Motte (d. 1774), de Bombelles (d. 1822), and de Chabons (d. 1838). Beyond the stalls to the east the choir is enclosed by gates and grilles of wrought iron, given in 1742 by Chabeau de la Force and the other canons, so that the celebration of mass at the high altar may be seen by the faithful from the choir aisles.

From the choir we notice the apsidal termination of **the sanctuary**, with its series of stilted lancet arches, and the windows of the triforium and clerestory above them. At the bottom of the central clerestory window one may read the inscription mentioned in Chapter II., "Bernard. ep. me dedit MCCLXIX," showing that the glass dates from the

thirteenth century, and that the choir was finished at this time.

The high altar is most elaborately decorated in a style that is entirely out of harmony with a Gothic church. This work dates from 1755 to 1771. Its conception is due to Bishop

VIEW FROM NEAR THE HIGH ALTAR.

de la Motte. Behind the altar is a gilt wooden glory, with angels floating on clouds bearing ears of corn and bunches of of grapes, emblematical of the sacramental bread and wine. Before it hangs a gilt tabernacle from which a dove in silver gilt is suspended; within this the reserved sacrament, renewed

once every fortnight, is kept. On either side of the glory stand two statues—St Mary on the north side, St. John the Baptist on the south—pointing to the place where the sacrament is kept. This peculiar manner of suspending the Host is a very old custom in the Gallic Church. Several relics of great value are kept on or near the altar; among them those of St. Firmin the Martyr, the first bishop of the diocese. The chest containing these is exposed to view during the octave of St. Firmin, September 25th to October 2nd, and is carried in solemn procession round the cathedral on Ascension day. The relics of St. Firmin the confessor, the third bishop, St. Honoré, the eighth bishop, and other local saints are also duly preserved and honoured.[1]

The lower part of the church has now been described with as much fulness as space allows, but no one should leave the cathedral without ascending to the triforium. A guide is provided on application to the "Suisse," and on payment of a fee of one franc each. The entry is by a door at the bottom of the south-west tower. The newel staircase is in very good order. From this a door opens out into the triforium gallery. This on either side of the nave and the west side of the transept runs between the outer wall, unpierced by any window, and an arcade, a true triforium in so far as each main arch, two in each bay, encloses *three* openings (see illustration, p. 98). It is worthy of note that the pillars of these arches are set on a bevelled plinth in such a manner that their bases may be seen from the floor. The string-course below the triforium is most beautifully carved. Professor Moore singles it out as a test object with which the foliate sculpture found elsewhere may be compared.

"The finished hollowings of the lines which mark the larger veinings, and the refined modelling of surfaces, are in strong contrast to what is generally found elsewhere than in France. Every leaf is full of living expression, and throughout the entire length of the string there is no repetition, no formality of design. The dull reproduction of formal patterns, such as

[1] Further information about the sanctuary may be obtained from an octavo volume by M Edmond Soyez, entitled "Le Sanctuaire de la Cathédrale d'Amiens." The visitor who does not care to purchase these and other descriptive works mentioned in the text can view them at the Communale Library (open free every day) in the Rue de la République.

are often met with in more recent design, finds no counterpart in the art of the Gothic schools. A further quality of this, and all other fine ornament, is the orderly and sequent arrangement of even the smallest details, as in the bunches of berries that alternate with the leaves of the string-course. It will be seen that the berries fall into regular series, following the spiral arrangement around the supporting stem, which is characteristic of nature."[1]

This string is carried round the vaulting shafts, but does not break the vertical lines of these shafts so as to detract from the idea of height which they give.

The string above the triforium is uncarved. The triforium of the choir differs in its tracery from that of the nave, and, moreover, the outer wall is pierced with windows; so that, as we look at the walls from below, triforium and clerestory seem each alike chiefly composed of glass. From the triforium, the vaulting may be well examined; and as this is some of the most characteristic Gothic vaulting to be met with anywhere, it will be well to study it closely. The capitals of the vaulting shafts that support the transverse and diagonal ribs are placed considerably below those of the shafts on either side of the windows, the wall-ribs being really stilted. The object of this is that the

TRIFORIUM PASSAGE, SOUTH TRANSEPT.

[1] Moore, "Development and Character of Gothic Architecture." First Ed., p. 277.

pressure due to the weight of the roof should be brought to bear upon a narrow vertical strip of wall, against the outside of which the flying buttress rests, and not upon a wider area. It will be noticed that the vaulting has no ornamental ribs in nave or choir. No ridge rib or lierne ribs are to be seen, only those that are required for strength and support, only those springing from each of the vaulting shafts to the opposite one on the other sides, thus dividing the vault up into square compartments, and those that spring diagonally across those compartments, and the longitudinal ribs that enclose the windows. In the centre of the crossing, however, the true Gothic system of vaulting is to a certain extent abandoned, and ridge ribs and lierne ribs are to be found. This only shows that even in the cathedral, which is the beau-ideal of the work of the Gothic engineer, we find a little inconsistency — inconsistency that we can the more readily forgive as it renders the cathedral more human, so to say —for in the most perfect characters inconsistency always finds a place. Absolute consistency and perfection, whether in human character or art, is an ideal never attained to. Fine views of the interior of the cathedral may be obtained from various points of the triforium.

TRIFORIUM OF NAVE.

After making a complete circuit, it will be well to pass out upon the roofs of the aisles and side chapels, so as to examine

CLERESTORY AND VAULT OF CHOIR.

the beautiful system of exterior buttressing that supports the high vault. The carvings on the parapets and the gargoyles deserve notice. The necessity of carrying the thrust of the choir vault across the outer row of chapels occasioned a more complex system of buttressing than in the nave. On reference to the plan it will be seen that in the nave the various chapels are divided by thick walls, really the buttresses; but in the chapels of the choir, to the west of the apse, there is no separation of bay from bay, but the inner flying buttresses rest upon masonry built vertically above the pillars of the arcading separating the inner from the outer aisle, and against this masonry other buttresses spring on the outer side, their other ends resting against the vertical buttresses that stand outside the walls of the chapels. (See illustration, p. 13.) The apsidal ending of the church necessitating radiating vertical planes for the flying buttresses, makes the system of supporting the vault of the apse appear more complicated.

CHAPTER V.

THE BISHOPS OF AMIENS.

1 St. Firmin the Martyr.
2 St. Euloge, 325–357 (?).
3 St. Firmin the Confessor, 4th century.[1]
4 Léonard, 5th century.
5 Audouen, 450–484.
6 Odibie, 484–524.
7 Beat, 524–554.
8 St. Honoré, 554–600.
9 St. Salve, 600–615.[2]
10 St. Berchond, 615–644.
11 Berlefride, 644–670.
12 Théofride, 670–681.
13 Déodat, 14 Dadon, 15 Ursinien, } 7th century.
16 Dominique, 8th century.
17 Chretien, 723–740.
18 Raimbert, or Rembert, 740–767.
19 Vilulphe, 767–777.
20 Gregoire, or Georges, 777–780.
21 Jessé, 800–836.[3]
22 Ragenaire, 831–848.

[1] He was son of the senator, see Ch. II., p. 17, and built the church of Our Lady of Martyrs over the grave of St. Firmin I.
[2] His statue stands next to St. Honoré's in St. Firmin's Porch.
[3] He was expelled in 831, but reinstated 834.

23 Hilmerade, 849–872.
24 Gérolde, 872–891.
25 Otger, 892–928.
26 Déroide, 929–946.
27 Regembault, 947–972.
28 Thibault, 972–975.
29 Alvian, 975–980.
30 Golesman, 980–991.
31 Foulques I., 991–1030.
32 Foulques II., 1030–1058.
33 Guy de Ponthieu, 1058–1074.
34 Raoul, 1078–1081.[1]
35 Roricon, 1081–1090.
36 Gervin, 1091–1102.
37 St. Geoffroy, 1104–1115.[2]
38 Enguerrard de Boves, 1115–1127.
39 Garin, or Warin de Chalidon, 1127–1144.
40 Théodoric, or Thierry, 1144–1164.
41 Robert de Camera, 1164–1169.
42 Thibault d'Heilly, 1169–1204.
43 Richard of Gerberoy, 1204–1210.
44 Everard de Fouilloy, 1211–1222.[3]
45 Geoffroy d'Eu, 1222–1236.[4]
46 Arnoult, 1236–1247.[5]
47 Gérard de Conchy, 1247–1257.
48 Aléaume de Neuilly, 1258–1259.
49 Bernard d'Abbeville, 1259–1278.[6]
50 Guillaume de Macon, 1278–1308.[7]

[1] One Foulques is sometimes spoken of as a bishop of Amiens between Guy and Raoul ; he was elected, but not consecrated.
[2] His statue stands in St. Firmin's Porch. See "Bible of Amiens," p. 236.
[3] He laid the foundations of the existing cathedral.
[4] He built the façades.
[5] He completed the vaults and the central tower.
[6] He began the work of building which his two predecessors had laid aside.
[7] He continued the work.

51 Robert de Fouilloy, 1308–1321.
52 Simon de Goucans, 1321–1325.
53 Jean de Cherchemont, 1325–1373.[1]
54 Jean de la Grange, 1373–1375.[2]
55 Jean Rolland, 1375–1388.
56 Jean de Boissy, 1389–1410.
57 Bernard de Chevenon, 1411–1413.
58 Philibert de Saulx, 1413–1418.
59 Jean de Harcourt, 1418–1433.
60 Jean le Jeune, or Le Josne, 1433–1436.
61 François Condelmerio, 1436–1437.
62 Jean Avantage, 1437–1456.
63 Ferry de Beauvoir, 1457–1473.
64 Jean de Gaucourt, 1473–1476.
65 Louis de Gaucourt, 1476–1482.
66 Pierre Versé, 1482–1501.
67 Philippe de Clèves, 1501–1503.
68 François de Halluin, 1503–1538.[3]
69 Charles Hémard de Denouville, 1538–1540.
70 Claude de Longwy, 1540–1545.
71 François le Pisseleu, 1546–1552.
72 Nicholas de Pellevé, 1552–1562.
73 Antoine de Créquy, 1564[4]–1574.[5]
74 Geoffroy de la Marthonie, 1577–1617.
75 François le Febvre de Caumartin, 1618–1652.
76 François Faure, 1653–1687.
77 Henri Feydeau de Brou, 1692–1706.[6]
78 Pierre Sabatier, 1706–1733.
79 Louis François Gabriel d'Orléans de la Motte, 1734–1774.

[1] He built the south porch.
[2] He added chapels to the nave, and finished the north-west tower.
[3] He blessed the flèche on March 22nd, 1533.
[4] Some delay occurred in the ratification of Antoine's election.
[5] The see was vacant for three years.
[6] There was some delay on the part of the Pope.

80 Louis Charles de Machault, 1774–1801.
81 Jean Chrysostôme de Villaret, 1802–1805.
82 Jean François de Demandolx, 1805–1817.
83 Marc-Marie de Bombelles, 1819[1]–1822.
84 Jean Pierre de Gallien de Chabons, 1822–1837.
85 Jean Marie Mioland, 1838–1849.
86 Antoine de Salinis, 1849–1856.
87 Jaques Antoine Boudinet, 1856–1873.
88 Louis Desiré Bataille, 1873–1879.
89 Aisne Victor François Guilbert, 1879–1883.[2]
90 Jean Baptiste Marie Simon Jacquenet, 1884–1892.
91 René François Renou, 1893–1895.[3]
92 Jean Marie Leon Dizien, 1896 (still living).

[1] There was some delay owing to negotiations between the French king and the Pope. He set on foot the restoration of the church just before his death, which has been continued under all his successors.
[2] Translated to Bordeaux.
[3] Translated to Tours.

APPENDIX

OTHER CHURCHES IN AMIENS

WITH the exception of the Cathedral, Amiens is not rich in ecclesiastical architecture: there are but three, or rather two and a half old Gothic churches to be met with. The nave of St. Remi, the old chapel of a convent, remains, but its choir and transept have been rebuilt in imitation thirteenth-century style.

St. Leu is an ancient church principally of fifteenth-century date, with a picturesque sixteenth-century tower. Its nave and two aisles are all of the same length of six bays each, the western bay being occupied by the organ and the gallery. There is neither triforium nor clerestory; the roof is of timber of a very plain character. The pillars have no capitals, but the arches spring from cylindrical columns. The windows, with the exception of a few from which the original tracery has disappeared and which are glazed with rectangular panes, have flamboyant tracery, each window differing from the rest in the arrangement of its lines. There is no east window visible, but the light from one is allowed to fall on an opening in the glory behind the high altar glazed with yellow glass, thus producing a brilliant centre for it. There are several altars in different parts of the church.

St. Germain, of fifteenth century, near the city belfry, is a somewhat finer church, and, unlike St. Leu, has an apsidal termination at the east end; it has also a projection in the manner of a transept on the south side. The roof is a quadripartite vault of stone. There is no triforium, but a row of low wide clerestory windows may be seen, the tracery in which is all alike, of course flamboyant in character. The pulpit is situated on the south side, and nearer to the west than usual. The pillars are moulded, but have no capitals. Some

of the windows contain old glass. The carving on the outside of the south and west doors is worthy of some notice. The church is so closely surrounded by houses that no good views

THE TOWER OF ST. LEU.

of it can be obtained. On the south and west, indeed, streets skirt the walls, but they are very narrow. It has a western tower, which is to some extent out of the vertical.

There are no other remains of interest, save some ecclesiastical-

looking gables adjoining the hospital. The old part of the city, situated on the low ground or series of islands formed by the eleven streams into which the river is divided, possesses

ST. GERMAIN ; SOUTH PORCH.

many picturesque houses ; a few other old buildings may be seen scattered about in various parts of the town, but none of these are of any great interest or beauty. The city seems to have lavished all its energies in raising the one magnificent

cathedral church, which has sufficed, and ever will, to render it famous. Situated as it is, on the main line from Calais through Boulogne to Paris, about a hundred and two miles from Calais Pier Station and seventy-six from Boulogne, it is a city at which the traveller who chooses the route with the shortest sea passage from London to Paris may easily break his journey and spend such time as he can spare. The Cathedral is but a few minutes' walk from the station, along the Rue Noyon—past the Place St. Denis, from which the lofty roof and still more lofty flèche may be seen, thus directing the traveller to the site of the most magnificent Gothic church in France, which every one, who wishes to know what French Gothic in the Royal Domain of France was when at its best, should see.

DIMENSIONS OF THE CATHEDRAL CHURCH AT AMIENS.

Total length of the Church (exterior) . . .	470 feet.
,, ,, of transept	214 ,,
,, height of flèche	422 ,,
,, ,, of south-west tower	205 ,,
,, ,, of north-west tower	223 ,,
Height of external ridge of the roof . . .	208 ,,
,, of the ridge of the vault (interior) . .	140 ,,
Width of span of nave roof	43 ,,
Total width of the nave with chapels (exterior) .	160 ,,
Area	about 86,000 sq. feet.

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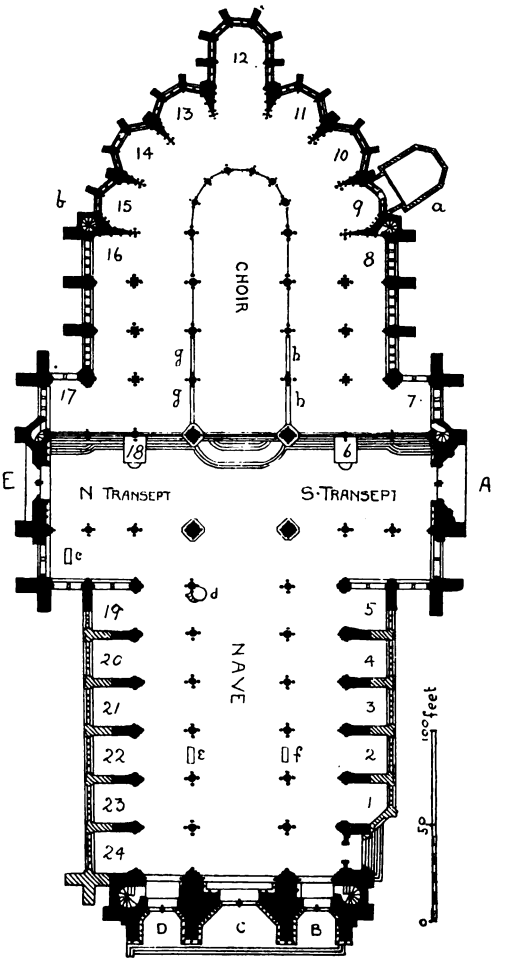

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